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Welcome... to a time of reflection



Hello friends. A few things I've read this issue have made me pause and reflect. Firstly, that my love for this community grows ever more when I see a group of artists rallying round to help Allen Williams. Turn to page 29 for more.

But in particular, In-Ah Roediger's interview (page 42) resonates with my

own experiences of life and work. She talks openly about the pressures of working all hours in the animation industry and I identify with her drive and determination to succeed. But I'm also struck by the sacrifices made in pursuit of a job or hobby we adore.

While having a passion can be fulfilling, if left unchecked it can take over your life and cause more harm than good. I've lost count of the times I've heard of near-burnout experiences from artist friends who've worked 24/7 on project after project, only stopping to take stock when faced with a trip to the doctors or hospital.

I'm grateful to do something I love. But it's intense and allconsuming. I need an outlet. I've finally learned to force myself to unplug from my desk at a regular hour, go home and do something else. For me it's cooking. Preparing a meal from scratch (okay, and devouring it, too...) enables me to zone out and relax.

Try to focus on what activity unplugs you – exercise, friends, TV... whatever! If your passion is taking up all your time, stressing you out, or making you ill, it's gone too far. Recognise this and find another outlet. Your art will thank you for it.

Jame

Claire Howlett, Editor claire@imaginefx.com our special cover for subscribers this issue.

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Your art

Reader FXPosé

Dragons, sorceresses, eagle hunters, Greek gods, dark churches, strange gardens, junk monsters and much more.

News and events

On the move

Six industry pros share advice and tell us how they made the leap into animation.

Artist in residence

Technology sits alongside traditional tools in Fred Augis's cosy, living-room studio.

Your questions

Artist Q&A

How to paint shimmering jewels, lighting, tandscapes, stone, a sci-ti helmet and more.

Features

In-Ah Roediger

The A-list animator talks about the industry, insecurity and having a healthy detachment

Studio profile

Meet Sincerely Truman, the studio who sent J Abrams a cheeky if heartfelt message,

Sketchbook

Dylan Teague has kept an updated sketchbook with biru ever since he was a kid.

Reviews

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Regulars

Editor's letter Resources Letters Subscription deals Back issues Next month Digital editions





Sketchbook:

Dylan Teague









See page 8 for the best new art











Advice and techniques from pro artists...



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69 Starting out in Krita Desktop Learn to use preset tools with Katarzyna Oleska.



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See how Aurélien Fournier applies his 2D and 3D skills.



76 Explore colour keys in your art Animator Jeremy Vickery on establishing a mood.



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FANTASY illustrator

Inspiration and advice from the best traditional artists

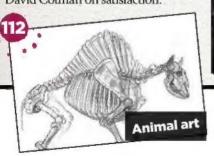
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David Colman on satisfaction.











Resolites Resolites

Getting hold of all of this issue's videos, artwork and brushes is quick and easy. Just visit our dedicated web page http://ifxm.ag/moving124art

of workshop and Q&A videos to watch and

COVER WORKSHOP

How to control visual contrast

Sam Nielson shows how he balances a complicated illustration, by using just three simple rules.



You're three steps away from this issue's resource files...

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Find the files you want

ources to watch or download

Download what you need



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40)

EXCLUSIVE VIDEO TUITION!

Watch our videos to gain a unique insight into how our artists create their stunning art



Aaron Blaise

Learn the 12 principles of animation as Auron paints a larger-than-life character. Plus WIPs and final image



David Adhinarya Lojaya

Learn simple guidelines to develop a character from sketch to animation-ready Plus WIPs, brushes and final image



Tony Foti

Understand how light interacts with surfaces to create shimmering jewels.

Plus WIPs and final image



Tyson Murphy

Gain valuable insight into how to paint a painterly and stylised, rugged character.

Plus WIPs, brushes and final image



Mark Molnar

Think about aging and surroundings to depict a realistic stone character.

Plus WIPs and final image



Nick Harris

Create effects almost impossible to spot, to portray an anthropomorphic landscape.

Plus WIPs and final image



Jeremy Vickery

See how animators make use of colour keys to establish lighting and mood. Plus WIPs and final image



Nick Harris

Make use of perspective and proportions to tackle a scene from a very low eye-level.

Plus WIPs and final image



James Gurney

In Tyrannosaurs: Behind The Art the master illustrator shares an in-depth look at creating two dinosaur paintings.

AND ALL THIS! WIPs and finished art available to download, created by accomplished professional artists from around the world including this issue. Aurélien Fournier, Ilya Kuvshinov, Brynn Metheney, Socar Myles, Katarzyna Oleska and Donglu Yu.

9 CUSTOM BRUSHES, INCLUDING...



CONTROL S

MURPHY_BRISTLE

Tyson Murphy's custom brush that
he uses for "just about everything"



PORE BRUSH
David Adhinarya Lojaya uses this
for detailing and adding texture.

BASIC TEXTURED SQUARE
Used for texture, Aurélien Fournier
says this brush gives him good contro

Reader THE PLACE TO SHARE YOUR DIGITAL ART



Crystal Sullivan
LOCATION: US
WEB: www.digitallyuntamed.com
EMAIL: digitallyuntamed@gmail.com MEDIA: Photoshop



Illustrator and monster maker Crystal works within the realms of the "untamed", creating art that reaches into the

darkest corners of her imagination.
"I enjoy scaring people and getting a
reaction out of my art," she says.
Crystal works in a variety of different

styles, producing everything from tightly rendered creatures to bold and graphic portraits. She spent some time in the tattoo industry and loves good line work, which is how every one of her images begins: "I'm excited to continue to bring to life amazing books games, worlds and, of course, monsters!"

THE TOMB KEEPER "This was a commissioned custom play mat by Artists of Magic/Action Sports. They let me run with the subject matter and the dark mood of the piece, resulting in something pretty fun that I got to spend



Concept artist Mark Molnar says that Crystal is one artist to watch



"Crystal's skill lies in being able to enhance the focal areas of her art, which gives it greater impact and also sucks the viewer into her well-realised

imagined world. Good work!



Imagine IX August 2015

Email your submissions to fxpose@imaginefx.com











Lauren Newburg

TON-US

newburgart.com [minewburg@gmell.com. Photoshop

Starting with facries, sprites and magical things that would spark her imagination from books,

Lauren begin illustration at aged 10. She would imagine what the creatures inside her fairytales would Plook like and draw them,

"I knew I wanted to tell stories with art from a very early age," she remembers, "My parents were always very supportive of me. My mother's side of the family are al. artists in one form or another. I'm just starting my career, and I feel like it's an exciting time to be doing what I do."

FINDING STRENGTH "I did this piece when I was having a difficult time balancing my job at the time; and making art...it was all feeling impossible, and I wanted a painting that would give me strength. This was the result."

THE VALE WORM Dragons are always fun to illustrate, and I wanted to show one that was different than official had done in the past. I made this one into a forest spirit, with very earthy deta is and a stocky, low build."

AND BRADOW SAW THE ODDS. Il love Neil Gaiman books, and had wanted to do a scene from American Gods for a long time, I abandoned this painting a couple times for commissions and responsibilities, and when I was able to finally come back to it, I was very proud of the result."



Patrick Yeung

Www.vdkstudio.com patrick@vdkstudio.com Photoshop



Patrick is a self-taught freelance digital artist with a background in oil painting." My work usually starts with a timple idea."

he says "and through research and reference gathering, it gradually comes together in a brainstorm of sketches. After having the blueprint for the project, I'll either make it into a painting or 3D model."

His work has a strong oil painting influence taking inspiration from Thomas Moran's landscapes and the works of Gustav Kilmt and Christian Gaillard, When discovering digital art he took cues from Linda Bergkvist and Mélanie Delon, Their depictions of realistic portraits combined with a flore of fantasy captivated me!



sigits "This is a character concept painting of a sorceress with demonic sigils. The painting began with a simple idea of a peautiful woman laying on top of a golden silk sheet."

wcas "This is one of the characters from an IP-I'm writing. I ucas is one of the children from a surviving wealthy from a surviving wealthy from the children from a surviving wealthy mode! Alexander Krupov as a reference for the face."

CROWN OF BABYLON "I did this concept painting for fun while trying to dome up with different headdresses. I liked the sketch so I decided to flesh it out in colour."









Christy Tortland

www.christytortland.com christytort.ogmail.com Photoshop

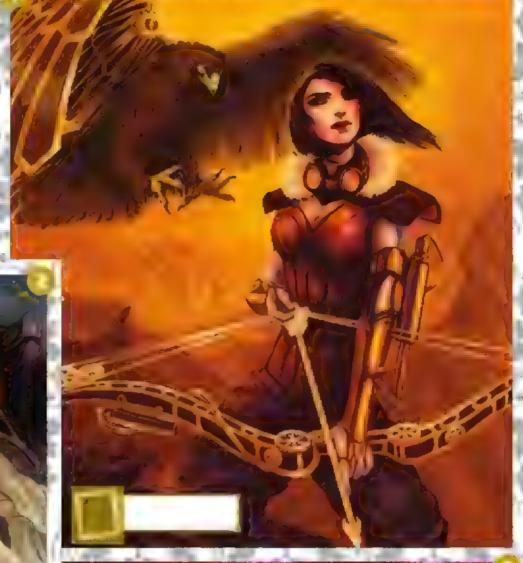


Christy has just graduated from the Art Institute of Boston. Her influences range from the masters " such as da Vinci to modern

artists like Donato Giancols and lain
McCalg. Sci-fi and fantasy art is her
passion, with the likes of Star Wars and.
The Lord of the Rings, as well as
leasing i mythology shaping her works.

The Lord of the Rings, as wall as classical mythology shaping her works.

"I'm a huge comics lover," says
Christy. "I draw inspiration from artists such as Alex Garner, the late Michael Turner and Babs Tarr,"



for an online challenge to create a steampunk warrior I wanted to play with the idea of young eagle hunters in Asia, and then combined these elements."

ARTIMIS "I've been injunced by Greek mythology since I was a child, and wanted to depict my own take on Artemis, goddess of the Moon and hum, using various influences I played up the glow of the Moon to help make the picture have an ethereal quality."

HADES AND PERSEPHONE "My with aking the Hades and Persephone with Asian influences. I wanted to experiment with colour and texture in this piece, such as the design on her cress and Hades armour."







Anna Warzecha

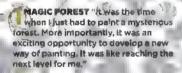
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Anna's world is one filled; with the fantastic, yet maintains an uneasy and disturbingly nightmarish

quality. Her paintings chart her journey through these mystical lands of imagination. The children's book illustrator loves to play with light and shadow with her works. "I'm inspired by reality, literature and a good movie." she says. "I try to remember interesting images, processing them in my imagination, giving them new meanings... then I start to paint!"

Feelings drive Anne's art and she libres to design new places where only the imagination can reach, adding the obscure to reality.



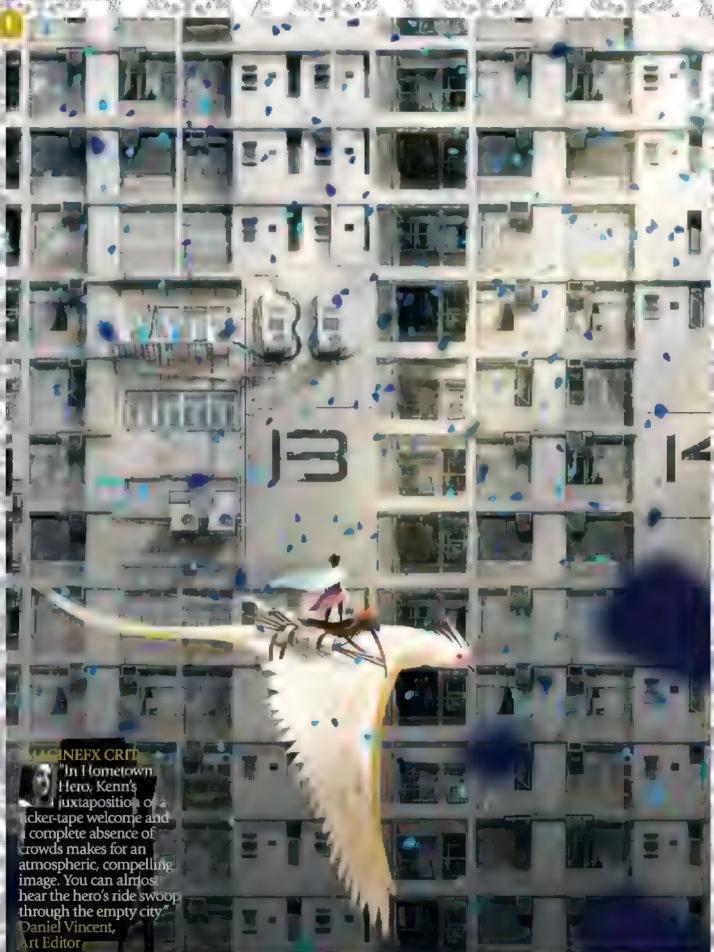
THE GARDEN "This theme had been haunting me for some time. I've always been fascinated with old, neglected houses and their auroundings such as wild plants and mysterious statues. I left a trace of a human (or inhuman) be ng by adding a warm light behind the door Who knows what's going on there?"

park church "This idea appeared in my head out of the blue in/a very undefined shape. I wanted to paint something dark and atmospheric, but I didn't know exactly where it would lead. The word 'church' was the direction and it was combined with this mood. Meanwhile, I tested some new brushes, so it became a new exercise."









JUS





Kenn Yap

Singapore
www.meanhouseart.com
meanhouseart.com
Photoshop, ZBrush



At the age of J7 Kenn moved from his home town of Kuala Lympur to Singapore to pursue his love of art. Now he

treelances as a concept artist and illustrator, specialising in sci-fi and fantasy art.

"I find it difficult to describe my own style, much in the same way that it's difficult to describe one's own handwriting," Kenn admits. "Rather, I try to distinguish myself in how I approach a piece as opposed to my technique. My main focus is leways to tell a compelling story regardless of subject matter and style. As for subject matter, I'm always brying to find new influences."

HOMETOWN HIRO "bred to capture the scale of the city in this painting. The old school sci-fi influences in this painting definitely show through. Here, the hero of the adventure is returning home to a celebration of empty buildings."

powntime "there's something about subdued settings that i find compelling I wanted to do a mech painting with more character to it, one that wasn't about combat I was keen to portray the relationship between a mech and its pilot."

exercise quickly became this. It was, my first time that I'd painted a face to this level of realism. I was caught up in the character and got carried away! The idea of human evententation and wearable tech fascinates me, and it's very apparent in my designs."



Gonçalo Marques

Portugat www.sanuviasart.weebly.com gojomarques@gmail.com Photoshop



Having grown in a rural setting, the pencil has been Gonça as best friend since childhood it was in 2006, when he came across Bob

Rafel and his Jack and Daxter concept art, that he decided he wanted to become an artist.

At the moment Gonçalo's finishing his visual arts and multimedia course. He says he's builting on his skills every day in hope of getting into the illustration and concept art industry, "My lilustrations have loose and sketchy lines, with a subtle storytealing touch of fantasy and sci-fl, but i like to ground them with famil ar and mundane objects, to give them realism," he says,



this opep within "im fand of this concept of an advanced and forgotten ruln in a forest. In this case, the computer a still functional and it'll react to threats: the girl has to shut it off to accepe from the forest it's a piece created for an india game."

TAMING CURIOSITY "This piece was done for school. I wanted to make a big, mysterious and threatening monster in the deep forest that would be part of some abandoned junkyard, Here, the creature has encountered a humanitor the first time."

#LOW "I'm a big fan of Gulid Wars 2 and Kekal Kotok, so this Asura fan art was inevitable. She's an elementalist who's faming a ball of water for protection in a hot, dry environment. It's one of the best examples of the sketchy and loose lines I work with "

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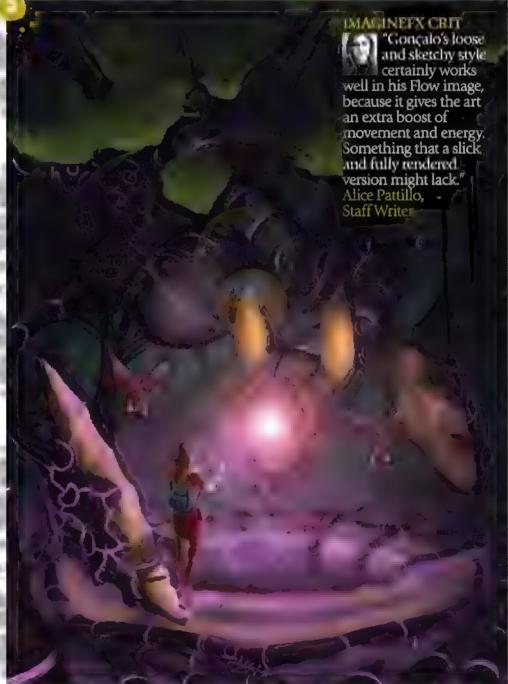
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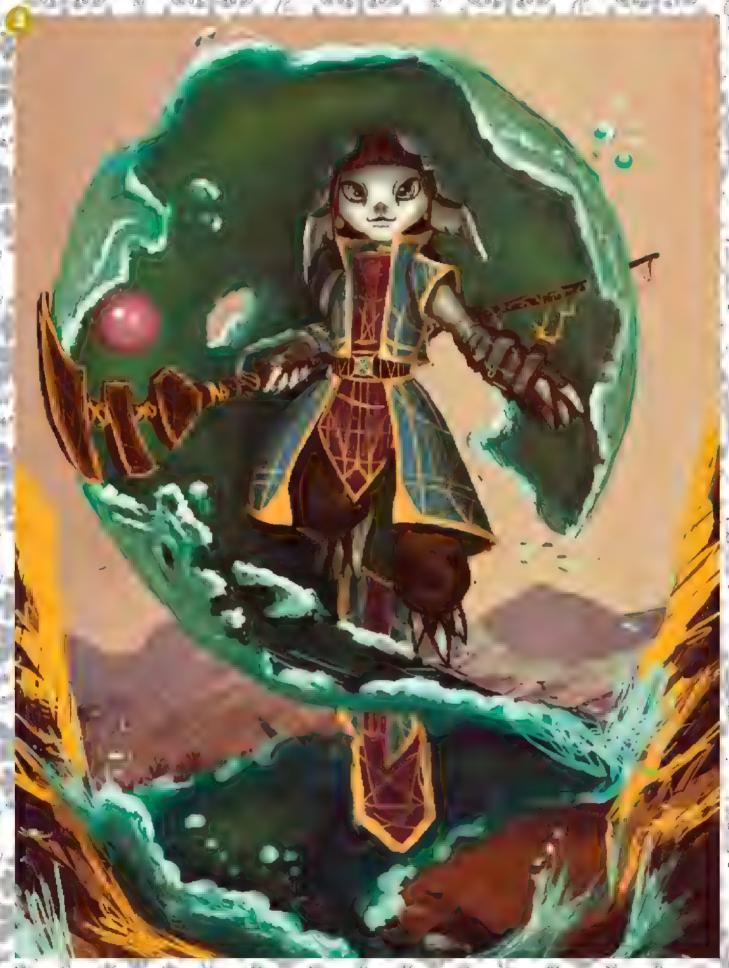
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ARTIST NEWS, SOFTWARE & EVENTS TATIONAL ART COMMUNITY





From Maria Contraction to an article of the contraction of the contrac

Make a move Want to bring your art to life? We asked six industry pros what it takes to leap into animation...



Ronnie del Carmen s influences include Bii Peet, Ollie Johnston and regendary Disney concept artist Mary Blair Many artists think about breathing life into their illustrations. But if you're deadly serious about making the move into movement, there are a few things that you need to know.

First the good news. Rather than a hindrance an illustration packground is a great advantage getting into a simation. A grasp of anatomy composition colour theoly and lighting list can only be a positive thing. I ruth be to dia background in any creative field will be helpful to pool experience and ideas from

Extremely strong drawing and/or painting skris are essent a laccording to former Disney visidely and founder of the Oatley Academy Chris Oatley As well as



An encycloped c knowledge of film and an mation. Good awareness of iterature history and music. The ability to take art direction.

c ockwork dependability and finally the ability to be a good friend.

Artist and animator Hollie Mengert explains that Illustration has enriched her work as an animator. Things like composition and mood in justration can



help you compose a competing character shot as an animator" she says.

"Itustrations can carry over nicely to animation if you're.





A WINNING

Imaginary Games too Inspiration from the Mexican holdey Day of the Dead when it resigned a new mobiliand game. The result inarvelloust mescabre



ALL THE HOME COMFORTS

Fred Augis has set units art studio in his living room, which means he's never away from his collection of art bound a long collection.



FRIENDS UNITED

Read how the community relied in the community relied in the control of Fire company for his control of the con



66 Composition and mood in illustration can help you compose a strong character shot as an animator 99

thinking in terms of strong silhouette and character motivation in your illustrations then the only thing you'll need to do in an mation is figure out your next key frames.

Hollie uses i ustration as a gian mated work. "One especial thing that has he ped me transithink of my 3D key frames as of Then you begin to see each point sown, which makes it murfamiliar to Illustration."

ONCE UPON A TIME...

Stories are the essence of art Whether you just paint portra or have a love of sequential art there's always a story to tell with your i justrations

Ronnie del Carmen has been at Pixar for 15 years



working on award-winning an mations such Finding Nemola-He says a passio Genndy Tartakovsky's original sketches for Dracula, and how he finally appeared in Hotel Transylvania. The sequel goes on release



GENNDY TARTAKOVSKY

The Hotel Transylvania director passes on his advice...

... on what makes a good CG animator

What I've noticed in CG animators is that if they can draw, or if they have an understanding of drawing and the sensibilities of drawing, then they're good CG animators. The ones who know the computer well but don't have the foundations – especially for the way I want my films to be animated, which is from a 2D aesthetic – they struggle. And I think, "Okay, you're just puppeteering, rather than really drawing in the computer."

...on capturing a performance I'm not a great draftsman, but I have a knowl. For mosting and animation, and the two definitely go hand in hand. I see some people who are great animators, but their drawings aren't as strong, and vice versa where some people are

drawings aren't as strong, and vice versa where some people are amazing drafts-people, but their animation understanding – which is a performance of sorts – isn't at the same level.

...on fleshing out the visuals

As I animate or draw it's always "Ka-boosh!" when drawing action, Music also helps a lot: obviously, music has a great natural rhythm, so I try to follow it. When we're coming up with characters we do a voice: "Maybe it could have something like this high-pitched squeak?" and then you pitch it with that idea. You try to flesh out the visual with all the tools you have, and audio's a huge tool that we use and embrace

...on his own work ethic

I try to keep my point of view as pure as I can. It's all about that point of view – it's all I have – and so I try to create the purest vision I can deliver on to the screen



Genndy worked in TV animation before directing 2012's Hotel Transylvama for Sony Pictures Animation

www.sonypicturesunimation.com



ImagineNation News

> storyte ing is key to making the transition. "It he ped that my work had enough earmarks that suited animation, ke drawing characters and figures, and I like to stage for the camera and compose for ighting and acting," he says

Ronnie is a fine arts graduate, who worked in advertising until his big break as a storyboard artist for Batman. The Animated Series "Over time I learned that it was a about storytelling. Be a storyteller in all your images. Create characters and stages to reveal stories."

IT'S ALL IN THE MOVEMENT

Mexican an mator Jorge R Gut errez agrees saying. "Understanding of movement is



essentia - storytelling too Jorge freeianced as a digita illustrator pefore pitching his animation ideas, but he always knew it was his true passion

As a tip on breaking into the animation industry, he recommends working well with others, "An mation is a very collaborative medium and its important to understand this right from the start."

Chris whole-heartedly agrees with this. The two prerequistes to a successful career in an ination are: do great work and be great to work with," he says. "Focus on communicating your excellence in those two areas as consistently as possible. Freelancers have to work harder to network and keep the jobs coming in V sual development artists have to do this too, but the jobs are often months or years at a time."

This may be something the average "ustrator will need to work on, if they re seriously thinking about animation. "You just can't hide in your room and make pretty pictures," says Ronnie. "I lustration is a lonewolf path – you're y on your own course and instincts. Animation is like being part of a ship. We're prepared to let go of cherished notions in place of better solutions."



Hollie Mengert illustrated books before making the transition into the animation industry

Sam Burton is head

of animation at Jelly London and his client

work includes Volvo

66 People seem to think that with animation there's a magic button you press to tell a character to walk... 99

Something else to keep in mind is time "Illustrators generally have more time and any changes can be dealt with fairly easily," says Sam Burlon, head of animation at Jeily



K tchen. "People seem to think that with animation there's a magic button you press to tel a character to walk. They don't realise just how much time.

goes into it "Jorge agrees". Animation can take a group months or years to complete An illustration is usually done by one art st over a much shorter period of time."

DON'T AIM FOR PERFECTION

There's not always time to perfect everything about your character, especially if you're dealing with 30 different poses to get one second of movement "offers Holle In this way being an illustrator can help your move into animation, "You may focus too much on making one piece of an an mation pretty rather than focus ng on how it's moving as a whole. You need to sometimes let go of the little detalls in an mation."

The main industry differences between illustration and an mation are in the technical side," she adds. You still want the appeal of an illustration but you spend much more time getting the program to work with you, making sure things don't break, than you will in Photoshop or other illustration programs."

Ronnie suggests being adaptable and resilient are key - technology changes too fast to rely on mastering one software. "If your work is good using one program then likely you'll be good using another," he says And as with illustration it all comes down to producing great art. As Chris says. When in doubt, draw!





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Artist news, software & events

Game of the dead

blends with digital gameplay in Imaginary Games' new mobile card game

With the mobile collectible-card genre (CCG) thought by some to be saturated with similar titles, imaginary Games wanted to try something new, inspired by Mexican holiday, the Day of the Dead, the art of Afterland explores macabre, surreal and expressionistic themes.

"We will demonstrate that an " "
entertainment fantasy of flawed characters



with strong females will connect with a broad audience," says Imaginary co-founders from Pow and disrupt and change the

rigid gaming establishment."

A tail order for a mobile game. But: Imaginary Games' innovation has gamered acclaim, notably winning co-founder Elipsuponsson Indie Prize Showcase's Most Prominent Female Developer award:

Elin and Chris, together with Sarita, Kolhatkar, created the atmospheric character art. Chris hopes the themes of social rejection and acceptance will attract a new audience, specifically gothic subculture,

Afterland is available to download for free from 1 August, and you can find out more information at www.imaginarygames.ca;





Characters include Plaguemen, living masks that seem to be part of their sinister host.



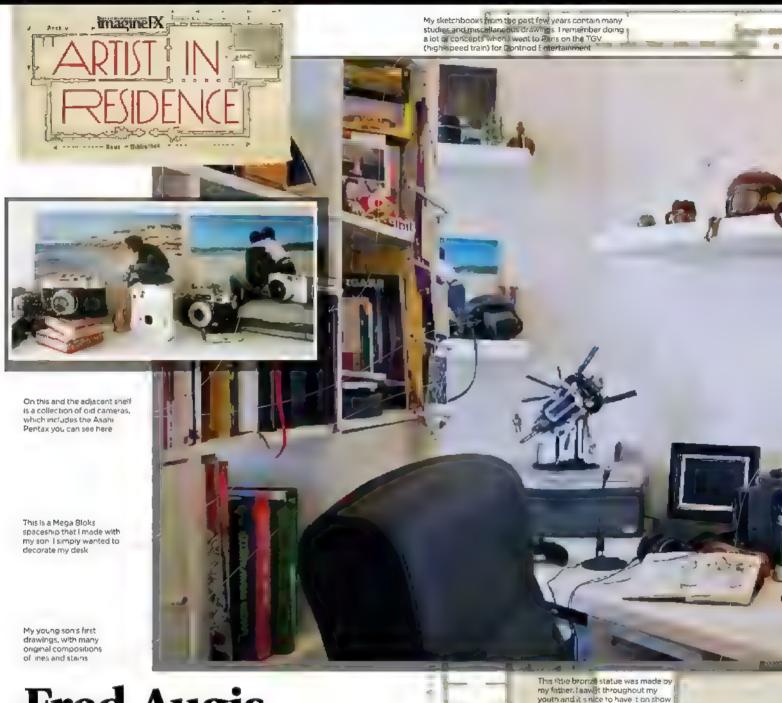
Garne mechanics are explained by a narrative hetween Horus and Star.



The Uncannies inhabit Afterland's Uncanny Valley: these marlonettes reflect an obsession with physical beauty.

The lovable Burnles were once spirits in an enchanted forest, Until they burnt it down,

ImagineNation News



Fred Augis

Home comforts Technology sits alongside traditional tools in the French concept artist's cosy, living-room studio space



My office is in my flat, near the centre of Rennes, northwest France. It's a very calm part of the city: I can see an old church from my window

and have far-reaching views of the roofs of the houses in my district.

I separated off my living room with a big bookcase that I ve filled with artbooks and personal objects. My workspace is uncluttered and small but comfortable. This means I can concentrate on my projects, yet still have some items within easy reach to help inspire me in my work.

I use my old Cintiq 21UX to create concept art, because I prefer to draw to a 3/4 ratio when working on a new character design, rather than using a widescreen device. My second screen is helpful for displaying references. My workstation is a loyal seven-year-old PC. I'm not a hardcore gamer so I don't have a modern graphics card fitted in it - it's just powerful enough to handle. Hot ine Miami and run Photoshop.

On an average work day. "Il begin with a long coffee and check my email, the news and things on the web. After that I try to organise a the work I want to do that day keeping in mind my cilent's deadlines."

In the beginning, I found it difficult to collaborate with international studios. I was accustomed to working closely with French game studios and i wanted to match my hours with them. When feedback comes at lam or 5am, it isn't a good balance for me or my family.



ImagineFX August 2015

Artist news, software & events





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Artist news, software & events



We'll be there for you

Community spirit How fantasy artists have come together to raise money for one of their own, via the Gate of Fire initiative

Muddy Colors is a fantesy art biog that showcases original artwork and articles to the community. Artist and biog contributor Arnie Fenner recently featured a very important cause on the site: friend and artist Allen Williams is suffering from HPV-related squamous cell carcinoma.

Another artist, Ig-n McCarg + along with Karia Ort z, and Christian and Andrea Alzmann - has set up the Gate of Fire fund



to raise money for treatment. As an artist and human being. A len is beloved. He's given so much of his art, inspiration, friendship and time to us all

Let's return the favour and help him now he and his family need it most, says, ain

" ve just returned from Spectrum Fantastic Art Live, but one of us was notably missing this year. At the end of the first day artists filled the floor to send a photo message to Allen and his wife. Vick It's a message for everyone in our phantasmagorical community, that no matter what demons you're fighting, we are there too. You are not alone."

With \$40,000 raised, more is needed You can donate at http://ifxm.ag/gateoffire



worked on Guillermo del Toro s 2013 fi m Pac fic Rim.

Letters

YOUR FEEDBACK & OPINIONS



Contact the editor, Claire Howlett, on claire@imaginefx.com or write to ImagineFX, Future Publishing, Quay House, The Ambury, Bath, BA1 1UA, UK



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Game changer

I just want to congratulate you all on delivering such amazing artwork and helpful features as you do, I was more into fan art for so long, mostly comestyle super hero stuff to begin with, but then I picked up a copy of the Game of Thrones issue from last year, and I haven't looked back

My whole approach to art has changed completely Where before it was blocky, thick-lined comic doodles,

I'm fully on a quest to learn to point digitally. I've even set up a new deviantART account, because I've realised my work is now so different it seems like a different artist altogether. But it really has to be said that it's thanks to you all for the huge levels of inspiration I find in every issue. I would likely be still drawing the same generic doodles instead of the detailed stuff I'm working on now

Neil Gardiner, via email

Claire replies Neil, it's our pleasure We're glad to have helped you get inspired. I just wish you had supplied your deviantART page so we could see your work. Thanks so much for writing in

More paint tools!

First off, thank you for such beautiful, inspiring and helpful magazine! So far I'm only a hobbyist artist and focusing more on 3D modelling, with the aim of working in the video game design industry. The magazine has been a great inspiration to me and has given me helpful tips.

Second, I'm sorry if this has been requested before or has been featured in an earlier issue, but I was hoping if you d find someone who works with Paint Tool SAI and could put together a workshop for us readers. I know the internet is full of tutorials, but a workshop from a professional would be great.



Issae 108 provided St with the inspiration he needed to start painting digitally.



DID YOU MISS THE TREE POSTER ART?

Turn to page 48 for more details on our brilliant pin-up issue and others, too!



Teemu says Photoshop's high cost is a good reason to feature more Paint Tool SAI articles in the magazine

I ask because while the newest Photoshop is good for digital painting, it's very expensive. And while Photoshop CS2 is free nowadays, it's lacking in the digital painting department compared to CS5 and CS6. Paint Tool SAI costs only around 40 Euros (about \$42), and is far more budget-friendly for those who want to explore and hone their digital art skills. And they can use Photoshop CS2 alongside it!

I'm just starting out exploring the software and haven't done that many pieces yet, so any guidance on using Paint Tool SAI would be very welcome

Teemu "TSA" Anttila, via email

Claire replies Teemu, we've had a few workshops on Paint Tool SAI in the past and some of them will be featuring in our Manga Artist special edition, which comes out on 12 June. You can find out more about our special editions here www.myfavouritemagazines.co.uk. There's also a plethora of new, cheaper art software tools on the market, such as Pixelmator, Krita and Mischief that are giving. Photoshop a run for its money. We'll be featuring workshops on these tools in upcoming issues of ImagineFX. Turn to page 93 to see our review on Pixelmator.

Request for caricatures

Why do you never have an issue about cartoons and caricatures? They're not as easy to do as they look, right? Also, I don't own a suitable electronic reading device yet (1 intend to get one in the autumn), but why don't you offer more digital back issues? Kris, via email

Claire replies Kris, you're right – we haven't really focused on cartoon and caricatures thus far 1'm not sure if these topics are worthy of an entire issue (unless readers, you wish to email in to tell me otherwise') but 1'll look into featuring guidance on caricatures in a future edition

As for the lack of digital back issues, it would take us quite a lot of time and resource to make these older editions available as back issues, and we're just not sure there's enough demand for it.



Your art news that's grabbed our attention



Ryan Christensen @RyanCDigital

"Mud, dust and more experimenting. #Illustration #conceptart #Military"





"Batman page I wrote & illustrated in @manga studio with their fantastic inking brushes..."



Grey @GreyRadian

"Finally painted some MGS fan art!"



Just finished something you want us to shout about? Send it our way on Tuntier (@imaginefx) or find us on Facebook!

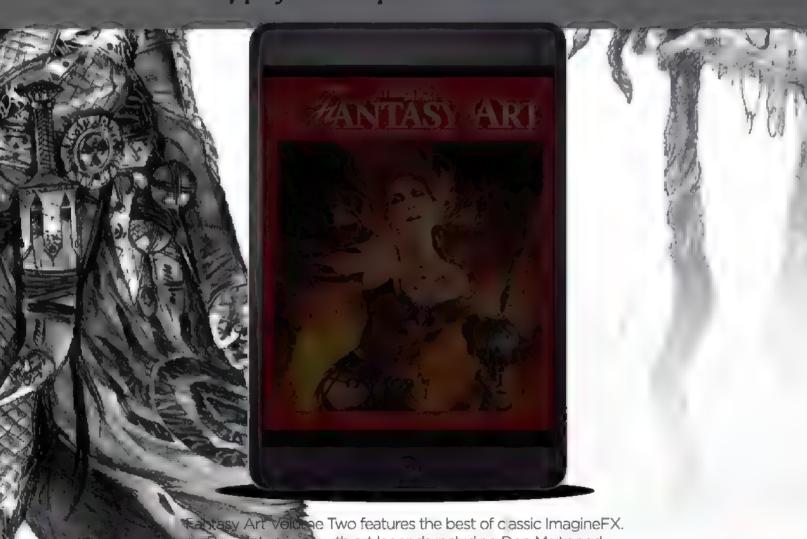




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Artist QsA.

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Artist Q&A Need our advice?

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Question How can I depict the same character at different ages? Jacinda Hind, US

Answer Ilva replies



The most difficult aspect of this challenge is achieving a balance between character recognition and visible age-

related changes. In other words, the character's appearance has to alter while remaining recognisably themselves. For art mediums whose main focus is the story, such as comics or films, the recognition element is slightly more important, so I usually sacrifice significant changes in the style and appearance of a character's ageing process, in favour of added viewer recognition

The best way to deal with changes in appearance of the character is to base them on their back story. But in addition to



Proportion is the first thing to catch a viewer's attention in determining a character's age.

taking a character story are into account, such as those that affect their appearance and demeanour – for example, the death of a loved one or going to war – there are also changes that affects humans physically as they grow up. These can include going through puberty, which can turn younger, benign characters insolent, angry or rebellious; and increased physical activity without the associated coordination, resulting in minor physical injuries during childhood. A change in a character's social status can also affect their appearance

In summary, try to take a holistic approach to your character designs – your audience will hopefully appreciate you going the extra mile



Your questions answered...

Step-by-step: Show a recognisable tharacter ageing



tusually start with the middle stage, which is often ado escence. Consider thin, long limbs, dissatisfaction, a grumpy expression, as well as personal preferences in clothing as the character can afford to buy things for himself. From the ado escent stage, you can easily turn your character to a child or adult.



When the character's a child eye shape and eyebrow thickness are about the same, but ear and nose size are altered don't change his hairstyle, in favour of recognition. The character smiles and enjoys a care-free childhood. His parents buy him oversized cothes and he's less concerned about his appearance.



My teen becomes an adult. Shoulders and chest broaden he's taller, has shorter hair and facial proportions change subtly. My character wears a jacket and exudes confidence, but his pose exhibits frivolity from his teens. Glasses and beard might depict changes I nked to age and status. But this character won't like that!

Question
Please help me depict a character who's been turned to stone.



Answer Mark replies



To paint realistic natural materials such as stone the key isn't just to show the basic structure and surface texture, but also an object's age and

how it fits into the surroundings. Think through what's happening with boulders, and study natural rock formations. You can add more details by ageing the material, creating cracks, painting on signs of weathering, adding extra colours to depict mould, moss and marks.

To answer this question I'll create a giant who was turned into stone hundreds of years ago. I start with a simple, easily recognisable silhouette. After blocking in the background and deciding on the light source, I paint in the main lights and shadows inside my silhouette to establish the creature's overall form. I keep adding textures using custom brushes.

It's important to vary your brushes, trying to emulate nature. Use random spots for mould,



I always try to block in the main material with various texture brushes in the first phase, and then add some ageing, wear and additional colours.

grainy brushes for moss, and palette-knife-like brushes for hard and rough surface qualities.

I add details until I'm satisfied, and I start to integrate the figure with its surroundings. I add bounce lights on the lower part of the body, and extra moss and grass on upward-facing surfaces where the creature merges into the ground plane.

After this the image just needs some finishing touches, colour adjustments and a scale reference with the human hiker figure, which also serves to add extra storytelling to the piece.

ImagineNation Artist Q&A

Question

I want to paint a scene with a low eye level – any tips?

Sandra Cooke, England





Creating a low eye-level image can be great fun, just as a high one can The main thing I think about when tackling the scene

is that the same general rules of perspective apply as for other compositions.

So, objects appear smaller the further you are from them. Lines appear to converge, so that tall buildings seen from ground level may appear to be leaning together. This is a visual trick of course, just as the rules of perspective are. You'll find that the distortion around the edges of a scene with an extreme low eye-level will tend to look unnatural. This is acceptable if that's what you're after, but you do need to be aware of the limitations of what you can get away with

Let's go all fairy tale and paint a giant, from ground level. I sketch out our lofty one first and even have him leaning back slightly in a stomping pose. This introduces some foreshortening and overlapping forms. All that means is that shapes nearer the viewer partially obscure the ones behind, like a tennis ball in front of a football for example.

Our giant's foot is closest to the viewer and so it seems large compared to his leg, which also appears shorter than if viewed square on and has diminishing proportions. In turn, his torso is proportionally smaller again and so on, all the way up to his head. And you can't see his neck at all – that's some foreshortening for you!









Question Can you help me create realistic, shimmering jewels? Brandy Stenner, US

Answer Tony replies



Painting jewels can seem tricky, but once you understand how they interact with light it gets easier, First, though, you need

to design their shape and placement. Gems and jewels are generally functionless and used for decoration, so take time to design an aesthetically pleasing layout

For the shapes, I suggest doing some research. There are a handful of stone cuts used most often (round, oval, triangle, pear, heart, princess and so on), but with a luttle research you can find hundreds of shapes that may suit your image better.

(I recommend looking up a 'whirl cut')
Consider using the Lasso tool when
painting your initial shapes, because if you
bungle the hard edges the stones will feel
soft and mushy

The steps I'm using remain the same no matter what colour gem you're painting, but I suggest keeping the saturation high Anything that's clear and colourful will absorb light, which means its local colour will be as saturated as possible. It's easy to cut down on saturation towards the end if things are too bright, but adding colour to a dull painting can be a lot of work.



ImagmeIX August 2015

Your questions answered...

Question What techniques can I use to give a scene greater impact?

Answer Mark replies



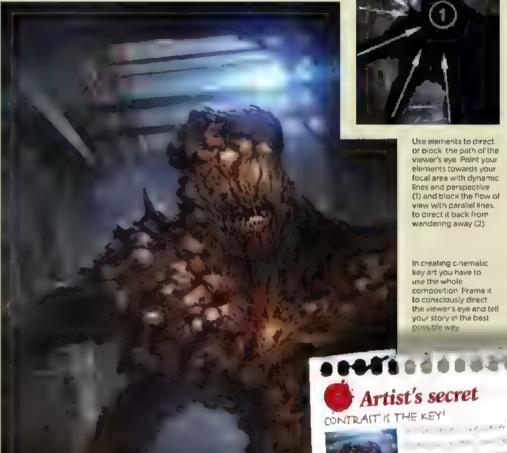
I work a lot in early pitch development for films and games, where it's important to create striking images that

can also tell the story or describe a scene. The key is to handle my focal areas clearly and build up compositions based on the story that I want to tell

Even in a simpler composition such as this image, where I wanted to show only the main creature attacking, I can use elements of the composition to make my image more effective. In this case I've not only used compositional elements from the background to emphasise my framing, I've also posed the creature to create a dynamic line pointing towards my focal point, the creature's head and mouth

There are some basic guidelines I try to use in most of my pieces. Using the Rule of Thirds and the Golden Ratio for placing your focal point helps, but try to keep the image as uncluttered as possible after doing so. Use the perspective of the background and your vanishing points to direct the viewer towards your focal point or drive the story. Apply dynamic lines and compositional elements. Use extra framing to stop the viewer's eye from wandering to less-important areas.

I use the same principles in more complex images as well, only I have more elements to play with so I can plan the path of the viewer's eye more clearly



Use elements to direct. viewer's ave Point your elements towards your focal area with dynamic lines and perspective
(1) and block the flow of view with parallel lines to direct it back from wandenng away (2).

In creating cinematic use the whole composition Frame it to consciously direct the viewer's eye and tell your story in the best

Artist's secret



Step-by-step: Three kinds of jewellery lighting effects



Once you ve hailed down the shape and design of your jewels in flat co our, it's time to add ight. Use a soft Round brush to paint in the absorbed light t's like a soft glow that emanates from the middle of the lewel. Paint it first because the highlights always go over it.



Next up are the subsurface highlights. Gemstones are trans ucent, so you can see beneath the surface to the gemcuts and the object they're embedded in When I ght passes through and hits the surface on the other's de, you get highlights in a colour similar to your stone.



The regular highlights are more 3 straightforward As always, the highlight will fall on the precise point where your line of sight would bounce up to the light source, as if it were a pen laser. These high ights will be in the colour of the light source



ImagineNation Artist Q&A

Question
How do professional artists use 'photobashing' in their work?

Klushi Dual Canada

Answer Donglu replies



For digital paintings that deal with mechanical subject matters, the photobashing technique has grown in

popularity There's nothing wrong with this method, as long as you don't run into copyright issues with the photos you use.

In a real production context, we use all sorts of methods to speed up the creation process, including pasting photos directly into our paintings. However, this method can often create inconsistency in the design, and artists have a tendency to over-detail the image with small pieces of photos. So instead of just pasting random photos together, think more about the process

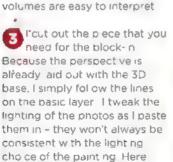
I like to start with some basic volumes in SketchUp to search for the right design language and composition. Once I'm satisfied with the basic block-out, I export the image into Photoshop to start the photobashing process. The trick is to select a limited range of photos to use – otherwise, the painting will explode with different shapes and design aesthetics. So, in short, I create a 3D base, gather photo reference from a limited range of design languages, and then gather references for my colour palette and lighting.



Step-by-step: Effective photobashing techniques



A 3D layout is dealy suited for the nit a blocking out it enables you to play with different lenses and compositions with niminutes I take this blocking into Photoshop and establish my basic colour palette and the lighting by painting loosely over my image. I use the shadow information on the 3D blocking as masks, so that the volumes are easy to interpret



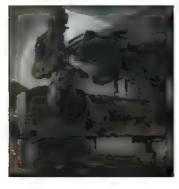
try out some simple lighting setups in Sketchup that give

me some inspiration



Next, I gather some photo reference for photobashing and colour and lighting inspiration. Looking at my basic blocking, I see that II need mostly cubic and spherica volumes. Some extra mechanical details too I look for back it compositions for the lighting references where I have to pay more attention to my sinouettes.





Don't forget the art fundamentals while photobashing. Check your value relationships your compositions, and the visua balance/rhythm to make sure that you have an interesting focal point and also that you have places where viewers can rest their eyes. Some artists choose to leave a clear trace of the photos, but I prefer to paint over them over slightly.

Your questions answered...

QuestionWhat tips do you have for designing a futuristic headgear for my character?

Rob Varney, Canada



Answer Ilya replies



I believe that an interesting and be revable design must also look functional. Here, I decide that my character wears this

headgear when taking part in futuristic races, so it must feature headphones, a microphone and goggles. Doing this background work wil, help to put the scope of the design within a defined framework, and enable me to focus on its functionality.

After painting a girl's head, I outline the main forms and elements of the headgear. The microphone is built into the jaw element, while the headphones, in addition to enabling communication and acting as a built-in antenna, is also responsible for raising and lowering the goggles. I avoid

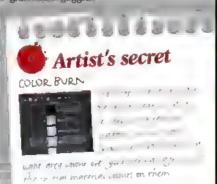


It's important to think about how moving parts interact with fixed parts in this instance, decide on the functional and resting positions of the goggles.

depicting wires, reasoning that an internal battery would make for a streamlined profile. I imagine that the races don't last long and so the battery can be quite small.

This headgear is designed for the mass market, perhaps specifically for female navigators, so I decided to avoid sharp corners, working instead with smoother forms. All my materials have a matte finish

I decide to use a two-colour palette, which is typical for the design of racing cars. However, I choose to construct the headgear from a range of materials: aluminium alloys on the ears and in the goggles, plastic in the chin and ear's technical elements, as well as rubber and grass in her goggles.



Question My medieval dungeon scene needs lighting. Can you help? Elsbeth Hoffman, England



Since both your main light source (brazier) and the accent fights (torches) are using fire the only colours you'll see in the room are fire colours.

Answer Tony replies



Dungeons were initially built in towers, but those areas became used for living quarters (for the same reason the prisons were initially there; security) and the dungeons were moved to the underground

levels. This means they're too low for windows and generally the shabbiest place in the castle

Without sunlight, we re left with artificial forms of lighting Without electricity, that means fire. Candles were a common way of illuminating rooms during the medieval period, along with oil lamps, torches and braziers (fire pits). Since we don't want a dungeon to feel inviting, I suggest torches and a brazier.

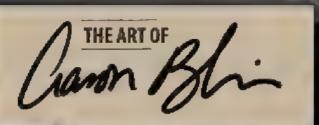
i-trelight has a high drop-off rate, meaning it doesn't travel far. Lach torch and brazier will give off light in all directions equally, and the amount of light is proportional to the size of the flame. If you look up some reference, you'll see that small torches leave an obvious circle of light on the wall, which you can use to get an idea of how far their light stretches. The brazier works as more of a fill light, and is responsible for most of the illumination in this setup.



Start by painting the dungeon with a little low, ambient light (the bounce light from the brazier). This heips keep things organised as you plan your lighting



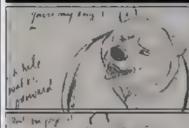
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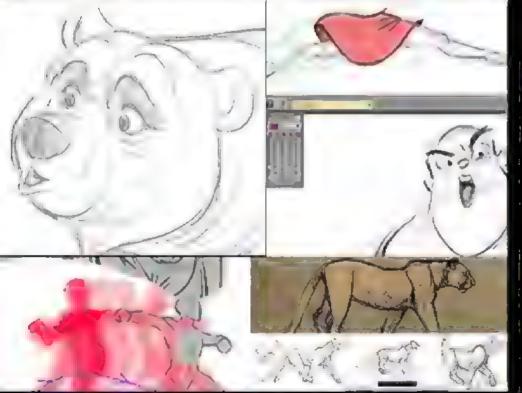
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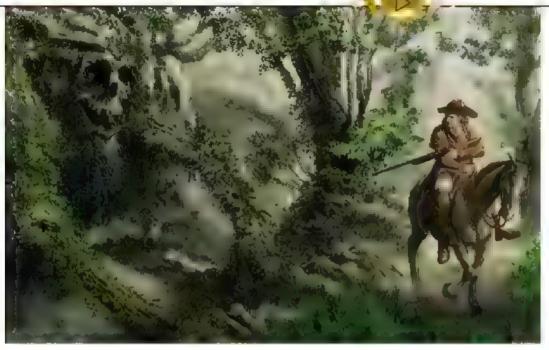
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Question
Do you have any advice for creating an anthropomorphic landscape?



The first two things you need to think about are what exactly is the character form and the environment you're setting it in. Keep it simple to start with

Once you have your forms worked out. you can have loads of fun embell shing them and disguising them with elements pert nent to your landscape



Answer Nick replies



These kind of effects can range from the very obvious and dramatic, to the almost impossible to spot at first. The

examples that immediately pop into my head are Skull Island, as represented in various versions of King Kong, and the stone giant in the second Hellboy film.

The first thing to decide is what you actually wish to portray and its scale. The latter is important, because the elements making up the feature need to fit in and

offer valuable clues for the viewer as to the size of the object. You need to settle upon what the form is, how big it's going to be and what sort of landscape it's going to be a part of. Mountains and forest (rocks and trees) represent great building materials, as in the real world, but without the processing of our human building techniques.

You should also think about what visual impact do you want to make? I like the surprise angle, wherein you don't necessarily realise what you're looking at

straight away. I love that giant in the Hellboy example, which at first encounter resembles rocks randomly strewn across the landscape... until it sits up. I need to get the large forms working first as in any drawing, so I tackle it from the direction of drawing the thing undisguised within the landscape and then applying camouflage from the types of material around it afterwards. I choose ArtRage to tackle this image, knowing that I have some custom, leafy brushes to throw at it

Step-by-step: Paint a foreboding place

hstart with a simple sketch, marking out where and how want to place my skeletal figure in the landscape. I avoid getting into too much detail laware it is in reality only a form on to which I intend.



to apply rock and flora elements. Consider what sort of terrain and natural elements form the surrounding areal and how your figure will fit in 2 St I working monochrome start building natural forms around and over the skeletal shape I sketch a mounted human character to set the scale, having him look at the thing to help balance the



composition. For the sake of this particular example. I don't disguise the shape too much, but you should take it as far as you think fee's right for the scene.

Once a base is established I can have fun with mark making to create textural rock effects and plant growth. This includes use of leaf sticker brushes I made some time ago to save time. Don't



go overboard with such tools though and make sure you integrate their look to the feel of the plece by using shadows and softened edges

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The Art of POEDIGER

The animator who's moved on from traditional media to working on some of the world's biggest 3D films reveals that she's ready for another change...



time forme to pursue my painting and the other art projects I'm working on," say In-Ah Roediger. 11 requires effort to

keep up life drawing, for example, when your eyes feel like shrivelled prunits at the end of a very long day.

Long days, and nights, have indeed become something of the norm for In-Air originally from Germany but now living in-Canada. She's used to putting in the hours as a 3D character animator and concept artist who's worked on huge hits such as Oz the Great and Powerful, The Amazing Spider-Man 2, Cloudy With a Chance of Meatballs 2 and Harry Potter and the Goblet of Fire. And now there's another.



even more important, long-term project to locus on: her baby, born in late 2014.

Not that she's complaining in the least In terms of becoming a lead animator I've always been ambitious and wanted a role with more responsibilities," she explains, "It's important not to be too shy in putting yourself forward and making nure your peers know that this is a path you wish to pursue

need the right seniority and have the skills to be considered. I had a few chances early ion in my career to lead a team and supervise on smaller projects, which helped me grow and learn the ins and outs of politics and diplomacy

in-Ah grew up in Germany and England "We lived there on and off for 12 years" and like most creatives knew she wanted to do something in that area; she just wasn't sure what. "Then I heard about a place in

Luxembourg where you could study ob at that point. It was the perfect fit! oved drawing and telling stories, and here could do both by bringing my drawings to life. It totally blew my mind

It's been a love/hate relationship with PCs, but we get along well on most days

world-famous Gobelins School of the Image in Paris, which would effectively seal her decision to become an animator. "With its high standards and connections to the industry with mentors from Disney and DreamWorks, I was able to improve to high professional standard," she explains Tknew what a portfolio of reel needed to ook like in order to find employment in

the film industry, which unfortunately isn't automatically a part of the curriculum at every film school

THE THIRD DIMENSION

In-Ah started out in 2D animation, drawing by hand in the traditional way, but as that industry began to stagnate in the early 2000s she decided to extend her studies and learn 3D computer animation. "I also loved Toy Story and had heard magical storles of working at Pixar, so that seemed like a good thing to aim for. It's been a love hate relationship with PCs ever since, but ve get along well on most days," she laughs

To her delight her first big job was as unior animator on Harry Potter and the Goblet of Fire – although it was a close call, because she was originally hired to work on the dismal film adaptation of Doom. the seminal computer game - What a stroke of luck.



In-Ah Roediger

VITAL STATISTICS

"I'm very much a 'live in the present' person"

Age 57 Date of birth Location

Vancquiver British Columbia Caparia

Website

www.mah.com

its a bit diff cat to Jist pick

Favourite artist? Tadahiro Uesugi and Rob

voseph - they make amazing use of light colourand composition? **Proudest moment?**

anding my first job of Harry Potter and sitting



h tan cinema with frencs and amily o see my credits for the ery rolt ne

If you could have been born at any time, when would it be?

pricio te a fan of the time

me vithout the internet and yet in happy to have spend the 90s without it tily to enjoy it as much carkwithout dwelling on the past or thinking ahead too much

ment of in Alabamination work has been irdian albeitalingerming of them of subject matter. Does the way she opposed sex become for difficulties with the section Wall generally the made ender a minution like weight diming and he al-apply air control with style years rodingis shower Thebigger Afference between Willeman ind followed mazed featured and a hair Micron mountains read to midirate or

Parically Derfamparen medical interfered throughous observation of the other office. Thereby leads the account of a stratching. inggenete the characters I most approach and possible if mailman in this board

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The state of the s - The part was distant even though I was intimidated

You always wonder if you're doing well enough. Will they discover you have not talent for this and fire your ass?

IN-AH ROEDIGER







If I could prove myself, they made me fee

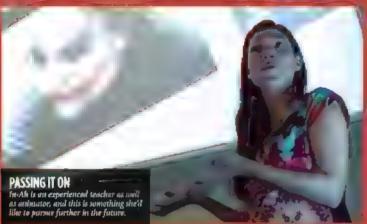
AM I GOOD ENOUGH?

She mentions a surprising commonly feat among creatives and other professionals the idea that one day you might be found out. Depending on the day and how long you have been chomping away at a sho you always have this nagging feeling in the back of your head wondering if you re doing well enough. Are you animating ast enough? Are you hitting the notes animating to the right dramatic moments]? Will they suddenly discover you have no talent for this whatsoever and fire your ass on the spot

in-Ah has always created her own private pieces: whimsical character menigan highly dotalled and should Reschau life desertings and more life hotebooks are bursting with them. She







ANIMATE YOURSELF

reveals you need to stand out from the crowd

in-Ah has always been interested in teaching and helping newcomers to the animation industry, inducing a full-time stinet Central Saint Martin's Inkland during 2007/2002." Usually the question that gets asked most if 'How do Lost into the industry?' and 'What are the salaries like?

I always say it's important to know what you want to do
I the broad field of animation, it you want to work in feature
animation as a character animator, you need to be prepared
to become practy specialised in your field

Most importantly, the known funiors to try and in ide away (
their corners, which is probably the worst thing you can do
specially when new to a job! it's important to lose those fears
and show work and progress often."



ARTIST TIP

Enjoy the job as much as you can. and especially the people who you meet. These are bonds that can be everlasting and make a project that might be ungrateful grunt work a great time."





says she loves animating with sand and baints, and is a big fan of abstracts. The not only give free rein to her imagination away from commissions, they provide a welcome break from her day job. "I think the most important thing I've learned ove the years is to have a healthy detachment from your job," she says. "Be passionate and invested, try to make it as good as you can, but don't take notes personally and just get on with it

IT BEGINS.

On the other hand, it's hard to find the time for your own work when you're working on a film project - especially towards the last few months where it's become iomewhat the norm to work days or longer, no weekends. It can be so draining that all you really want to do at the end of the day is have a very, very large glass of wine

TAKING A BREAK

With that in mind - and with her baby having now arrived - In-Ah has made the decision to leave film production for the ime being. "My plans are – after regaining sleep and half a brain – to continue teaching, whe says, which is something she's always tried to do when time allows I have courses lined up locally [Vancouver.] where she now lives] and in Europe, and hope to continue doing my classes and

I don't think we want to uproot our little amily every couple of years, just because the pool of jobs has dried up again," she adds of the increasingly competitive and hectic animation business. Maybe things will change, but until then I'm happy to teach and work remotely while being art active part in my child's development

Maybe now she'll also have time to work on more of her own personal illustrations Animation's loss is our gain.

The most important thing I've learned is: have a healthy detachment from your job

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PRINT AND DIGITAL BACK ISSUES



Issue 123July 2015

Cris Delara paints our pin-up cover star, while a double-sided poster features art from Loopydave and Fiona Stephenson. Julie Dillon and Serge Birault (think octupuses and women in rubber) add their spin, and we learn about intriguing artist and model Zoë Mozert.



Issue 122 June 2015

We zoom into a film special by interviewing two Hollywood conceptual-art heavyweights: Michael Kutsche and George Hull. There's also insightful advice from storyboard artist Jim Cornish, our cover artist Alex Garner and concept designer Ben Mauro.



Issue 121 May 2015

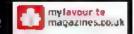
This packed issue includes stunning imagery and brilliant ways to get you painting in the style of manga. FeiGiap transports you to warmer climes, while Jade Mosch's shares practical tips for unique art. Plus there's a unicorn on the cover, thanks to Paul Kwon!



Issue 120April 2015

Get your dream job in the book illustration industry with advice from pro artists. Plus Tony DiTerlizzi on life after The Spiderwick Chronicles, Johny Duddle paints a Harry Potter cover, and there's a free eBook worth £10 49 for every reader!

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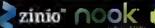
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Issue 108 May 2014

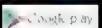


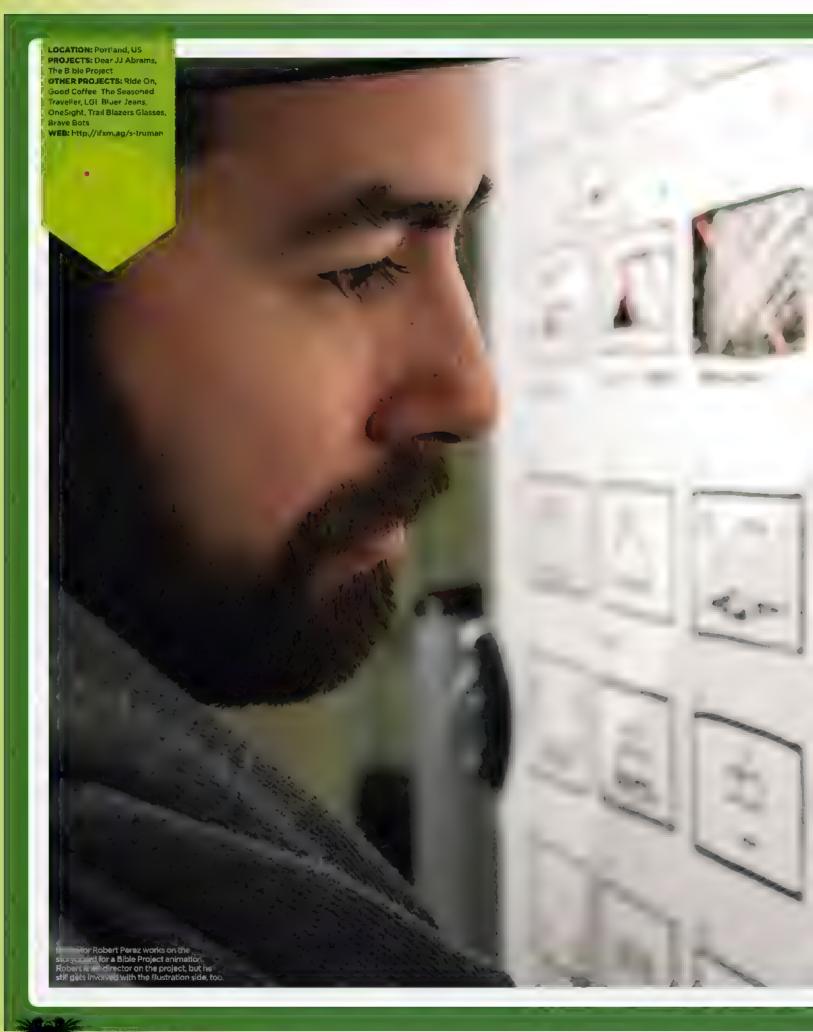


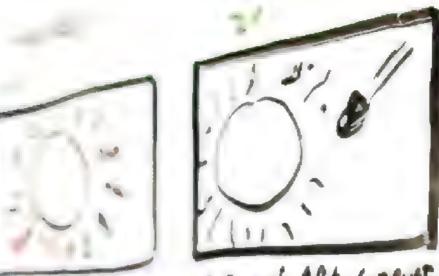














i And Corputt. .. GETS

SINCERELY TRUMAN

We meet the creative agency with a passion for animation, coffee and Star Wars

here can't be many people on this planet who didn't take umbrage with the dangly eared atrocity known as Jar Jar Binks Most of us simply vented at our friends (and later, still filled with rage, social media) But the individuals who make up Portland-based creative agency Sincerely Truman instead took it upon themselves to offer some friendly preventative advice to the director of the latest film Dear JJ Abrams is a beautifully directed animation that

sets out four rules to make Star Wars "great again". Unsurprisingly, they don't include cutesy, childfriendly characters, council meetings or excessive exposition "My hope was to get a video out before the Episode VII script was fully baked, because in my wildest dreams I thought I might be able to

influence the new movies, and remind the powers that be of what Star Wars is - or was," says Sincerely Truman director Prescott Harvey



XY-SIZED LABOUR OF LOVE

The non-commercial short took several months to complete, and was mostly worked on after hours and at weekends. But the effort was worthwhile when it launched on 109 com it garnered a quarter of a million views in >>

STUDIO PROFILE



• just 48 hours and shot up to more than a million by the end of the month. Better than that, though, JJ Abrams contacted the company directly to thank the video's creators for their input.

"Animation is in our blood," says agency founder fon Collins, "It's such a great way to

tell stories and communicate ideas that we're constantly drawn to it."

Housed in a space called The Easy, Sincerely Truman's

talented, 25-strong team of digital artists, animators and storytellers work on everything from identities, campaigns and strategy to interactive sites and videos. Its clients span household brands such as Nike and Visa all the way through to children's charity OneSight and its own Portland artisan coffee house. Good Coffee

ion launched the agency in 2013 with the agency's director of brand growth, Dustin Evans. "We were originally an office of



Sincerely Truman's artists are able to turn their hand to a range of media including comic panel art.



[digital video studio] Epipheo, which is an explainer video company based out of Cincinnati that I helped start in 2009," Jon explains. Epipheo didn't want to have an office that was a full service agency, so the two companies branched out and have since

Studio culture rates highly at Sincerely Truman. The space houses a coffee and whiskey bar, café tables and a stage with a baby grand piano. "It's a place that wants to invest in the people and do quality work." says illustrator Robert Perež. "We're not here trying to be just another Portland creative

gone from strength to strength



agency We're trying to bring our conviction and dedication to our craft together with people and companies we're passionate about."



Sincerely Truman produced Bot or Not for Solve Media. It explains to children how internet bots are a menace



We work hard to make sure there isn't a cynical or stand-offish vibe to our studio

The agency is made up of developers designers, producers animators and strategists, all of whom want to produce honest marketing campaigns

Much of Robert's time is spent artdirecting The Bible Project, a "passion project" at Sincerely Truman that aims to explain the titular tome in bite-size chunks "I've been hearing these stories ever since I was little. Getting the chance to imagine and design what they can possibly look like is a dream come true," he says, adding that for animation projects like this the workflow generally begins with forming a solid concept and script

COVERING ALL THE BASES

Robert explains "I get pulled in to work on the storyboards, after that I begin the visual development of the style that will best communicate the story. Once both of those are approved, either I or another illustrator will get to work on creating the assets for the video. I'll help art direct the project from beginning to end and will jump into the trenches and work on art when I'm needed."

SINCERELY TRU



"People who work here genuinely like each other and find it a place they can be themselves," reflects Jon. "We work really hard to make sure there isn't a cynical or stand-offish vibe to our studio. Creativity comes from being open and vulnerable, not cool and calculated," he says.

"If I could sum up Truman in one word it would be 'hospitality'," says animation and



motion designer Darriñ Casler, who's been freelancing at the studio for a year. "They make an effort to have open doors and keep the space inviting to

all who walk through their doors."

That investment of passion is clear in the agency's involvement with its local community. Projects such as skateboard art show Ride On, a beer crafted in collaboration with local microbrewery Humble Brewery and, of course, Good Coffee, are all indicative of an ethically minded company that wants to give something back. But what about more fantasy and sci-fi projects? Jon is keen.

"Yes. Please. Give me that work," he laughs. Look forward to more projects along the line of Dear JJ Abrams soon, then



The penis of worshipping false idols is tackled in one of the animations that comprise The Bibie Project, as overseen by Robert Perez



The Bible Project features stories from the Old and New Testaments, and aithough the videos are free to view, the project relies on crowd-funding

KAYLA MAYER

The artist and storyboarder on life at Sincerely Truman

What's your role at the company? m very lucky - I get to wear many hats, start working at the storyboarding stage doing first-pass boards and cleanup, and I collaborate with Robert on mood and direction for all the videos. But the bulk of my job involves Hustrating backgrounds characters and type Sometimes I'l be called on to do some 2D an mation and love

How did you get the job?

ve only been at Truman for about 10 months now, but I'd only just graduated from PNCA a year before when the B ble Project approached me out of the blue. I was just one of a few portfolios they'd looked through, and it took about a week of doing test images for Jon and Robert, then was on the team full time. The whole process felt very fast

What do you enjoy most about working on the Bible Project?

we been very fortunate to help shape the visual direction of the atest video, Sacr fice and Atonement Developing the right mood for what Joh and Tim are trying to say is challenging, and I ove that I get to help the team in this way - it fee's very special.

What kind of training have you received since starting?

New skills for me involve storyboarding and animation neither of which id ever formally done, and I've been able to learn on the job. Robert has also taught me style development and some fundamentals of artidirection. But my other new skills working nterpersonally with a team I ve had to refine my communication skills which feels awesome

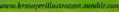
What advice would you give an artist looking to get a job like yours? First, make sure your drafting chops are in order Understand the principles behind drawing everything, and know how to break down shapes. Second, be fast There's no time to get stuck or details in production work. If I had gotten this lob without those abilities the nicest portfolio in the world wou do t have saved me

What's the working environment at Sincerely Truman like?

Magica. I fee spoiled. Everyone is so friendly I couldn't ask for more in my work environment 1 love how productive and united this space feels, and I m so happy to come to work every day.



Kayla has a full-time position a Sancerely Daman but sta sall maintains her own websites and makes appearances at rarious conventions



Imagine EX Stretchoook

Dyan leagh Pages overflow with colourful characters and dramatic compositions in this 2000 AD artist's sketchbook

2) 2(8) - 4 -

Dylan Teague COUNTRY: Wa es



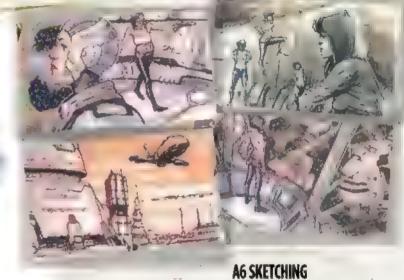
Dylan has been drawing and painting professionally for 20 years, mainly creating comics for 2000 AD,

Including Judge Dredd and Rogue Trooper Over the past few years he's produced graphic novels for Delcourt and Kennes Editions. He's kept an updated sketchbook with him since he was a kid.

www.irstagram.com/dylbot2099

ROUGH CHARACTER DESIGN

"Sometimes just like to leave stuff at the pend stage. I don't know why, but I always feet something gets lost when you finish up a drawing. I think in the rough stage your mind fills in the blains and makes a better drawing."



"I had the idea to fill up a li with scenes and character d

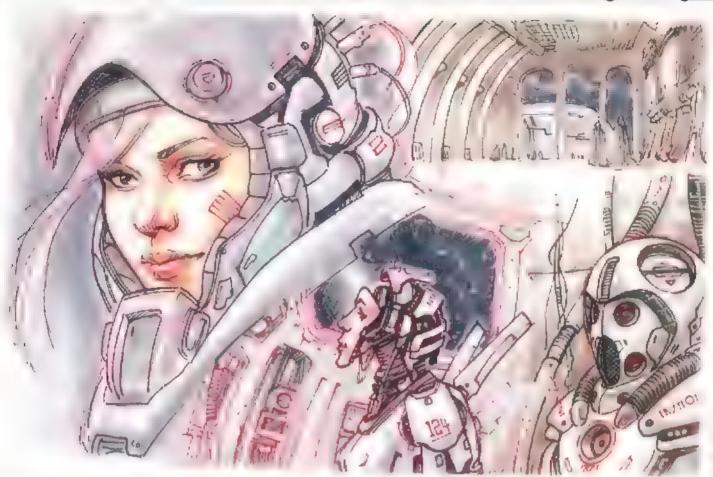
"I had the idea to fill up a little A6 sketchbook with scenes and character designs. It's a fun size to work on because you can be quite loose with perspective. but it can be a little restrictive, too."

DOODLING

"I think started with Batman on this and worked my way out from there."



sketchbook Dylan Teague



"I don't know why, but I always feel something gets lost when you finish up a drawing"

A5 SKETCHING

"Again, smaller sketchbooks can be a lot less daunting to work in You're not faced with a big blank page I was also experimenting with some coloured fine-liners, which were tun."



Inagine X

MORE DOODLING

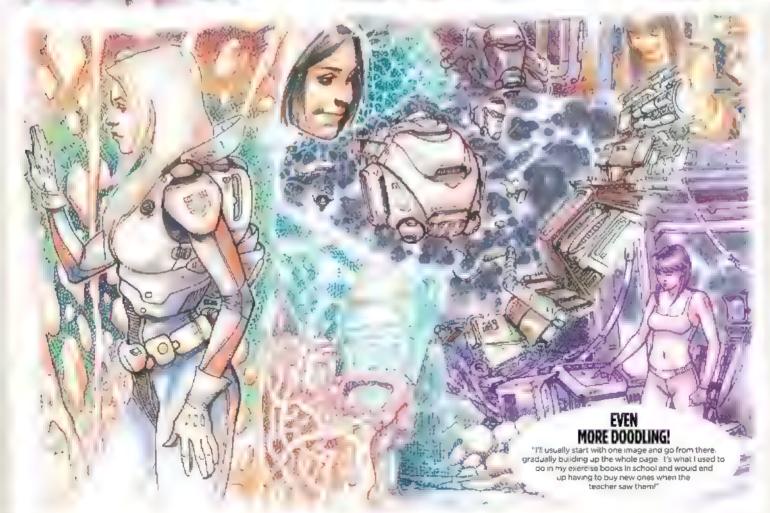
"Here I was just coming up with scenes and ideas for a strip PII get round to finishing one day..."

"I don't often have defined pictures in my head - , have to work stuff out on paper Yet for some reason. I had both these images quite worked out before I drew them I ended up t dying both up with a bit of CG enhancement to the skies, but this is just the raw scan."





00



sketchbook Dylan Teague



"I used to doodle in my exercise books in school and would end up having to buy new ones"

CHARACTER DESIGN

"This page started with me working out a robot design, but I anded up reverting to doodling agein. The robot was for my Deicourt book Le Grande Evasion. Asylum. I simpified them a bit in the book because had to draw a lot of them."



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Download each workshop's W PS, fina image and brushes by turning to page 6. And if you see the video workshop badge, you can watch the artist in action, too.

Imagine Months and thus he by the workshop bad by the workshop by the



Advice from the world's best artists









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Sam Nielson balances the competing demands of a complicated illustration using three simple rules.

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LEARN TO CONTROL VISUAL CONTRAST

Sam Nielson demonstrates how he's able to balance the competing demands of a complicated illustration using just three simple rules...



ainting digitally is almost without its limits. You have access to any colours you want, a massive selection of brushes, as many layers as your computer can handle, and the power to introduce tons of detail and texture very easily

However, bringing these factors together in the same piece is likely to result in a poor illustration, For this reason, half of good painting is about knowing anatomy, texture, light and so

forth. The other half is about controlling those choices and aligning conflicting elements to what the image is saying.

Most of the tricks I use to discipline my art process come from one design principle: contrast control in composition. The rules for contrast control have three parts. First, people's eyes are drawn to higher contrast areas. Second, too many high-contrast areas are fatiguing to the eye. Third, areas of interest should be surrounded by areas of simplicity or rest,

and this fluctuation of rest and detail should create paths you want your audience's eyes to travel along. These rules are simple to remember, but difficult to apply while painting.

This control over contrasts must be expressed simultaneously in the colours of the piece, the values, the edges, the textures and more. All these things must also be done in context, the detail areas should communicate the story, and the rest areas can't be too boring or messy!



Pushing through failures

This is the hardest part! I have an idea, but when I draw it it is a mess. After a few goes I feel like a terrible artist. My problem is often story. If the drawing isn't working, I need to think about narrative what's happening, what motivates the characters, what idea am I trying to communicate? Once I have the answers, everything usually falls into place.







Rough block-ins

One of the best ways to avoid chaos early on is to paint rough block-ins. These are the equivalent of thumbnails, but don't need to be small - you can do them quickly if you stay rough. Having said this, if your composition works when it's small, then it will probably work when large. I like to test the values this way, too.



In depth Control contrast



Workshops





Prepping the image
I like using flat coloured layers as another test for the colours and values. The great thing about this graphic version of the image is that I can use it later to grab selections of those different parts of the image. I just keep a stack of layers or a flat-coloured version under the image and then select them as necessary later.



Start the underpainting
Once I'm happy with the rough, I start with my
background. I'll sometimes begin with a colour that I wouldn't
mind showing through the cracks in the painting – in this case a
bright orange that pushes the intensity of the scene where it
peeks through the background. I paint enough of the
background in to set the context for the characters.





Ambient lighting
If I'm painting daylight, then the shadows need to look
great. One way to do this is to start lighting the characters with
the ambient light in the scene: the warm light bouncing off the
ground, the cool light from the sky and the soft rim light from
the explosion. This can be as detailed as I want.



The ambient light underneath enables me to paint the sunlit areas on a separate layer and then erase it where I need shadow. This part of the painting is like sculpting: I'm pushing and pulling the light until the forms have the roundness they need. My goal is to put the highest contrasts where I want people to look, such as faces.



Cleaner transitions
Complicated colour shifts, such as the patterned gradient of the yellow feathers, are difficult to paint and can become confusing for the viewer if you're not careful. So I create a separate version of the red feathers on a separate layer, then use Curves to change it to yellow A Layer Mask on an Eraser brush can be used to manage the transition.





As I go, I carefully add detail into the background. I want the hillside in the background to be rocky, but not interesting. I want the explosion to be energetic, but not distracting, I don't add all the detail at once because alternating between the character and the background helps me see problem spots.

Control contrast



Highlights and accents Reflections and highlights are fun to paint, but they can be distracting to the viewer if you're not careful Keeping specular highlights on a separate layer as I paint enables me to adjust their intensity and position without messing around with the matte surfaces underneath.



Use of big shapes I see good composition as a series of large shapes that direct attention to a series of smaller shapes. Once I think of the background explosion as a targer shape, it's obvious that I need to group its values together so it redirects attention to the smaller shapes in the girl. So I paint orange over the area using an Overlay layer.





Sometimes I II put down textures or fine details midway through my painting so I'm aware of how they re affecting the composition. I can then compensate as I go. Other times, like with the beak of the bird, I'll ammediately subdue the contrast so it can exist without pulling attention away from anything else



Textured brushes I have a variety of textural brushes that can be a lifesaver when I'm putting in detail quickly. The leather jacket and trousers have been bothering me the whole time, so I finally add some subtile texture to the surface, concentrated in places where I know there would be a lot of wear, such as on the seams.





Edge control Lven with all my work to control things. I feel like the characters aren't popping off the background. So I apply a Zoom Blur (found under Radial Blur in the filters menu) to parts of the background. This makes all the background edges softer but preserves a lot of the energy of the explosion



Warms and cools wish my last step had some sparkle or flourish, but it's still about managing high-detail areas. The debris is competing with the warm co ours of the bird, so I add purple to the smoke and blue-green to the grass, to help that area recede. I use a flatcoloured Lun,mosity layer to see colour temperatures more clearly. It's the polish the piece needs.



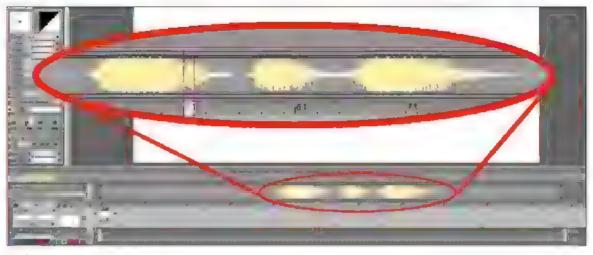


In depth Animation's 12 principles

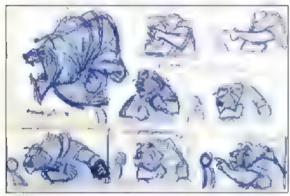


Workshops





Import the audio
it's the combination of sound with drawings that makes for compelling animation, so it's crucial to obtain good, clear dialogue
Make sure that your audio clip evokes emotion and is something that you'll enjoy animating. You're going to be hearing it a lot!



Plan your scene
At Disney we would spend weeks planning a scene before we put pencil to paper. On Beauty and the Beast I created hundreds of thumbnails and did weeks of planning before. I started to animate. What feeling do you get from the audio? What are the scene requirements? There are no unimportant throwaway shots. Maximise the impact of every frame.

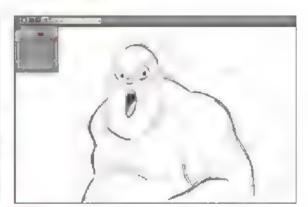


Create thumbnail sketches
It's absolutely crucial that you make thumbnail sketches
of your scene. Typically, these will be of your key poses. You'll be
constantly referring to these thumbnails as you animate. This is
your opportunity to work out the scene, so try to get the best
poses you can



Draw your key poses

Now that you have thumbnails of your key poses you can start drawing them. If you are working in software such as TVPaint, lay these initial poses out on the timeline in sync with your audio. With your key poses in place you can proceed to creating the rest of the animation. Key poses are also referred to as keyframes.



Breakdown the scene
The term breakdown means the important pose images between keyframes. You're breaking down the motion into a series of smaller and smaller poses. As you space these breakdowns along your timeline, or flip through them, you'll start to see a sense of movement. It'll be choppy at first, but this process eventually creates the feeling of life.



In depth Animation's 12 principles













6 Acting out the scene
Animation and actine are closely rela

Animation and acting are closely related. You don't need to be an actor to animate, but it's important to rehearse your scene. You need to convey emotion and your scene needs to be believable. Get up and act it out, so that you gain a sense of the timing and physics involved. Many animators keep a mirror at their desk and take note of their facial expressions while saying dialogue.



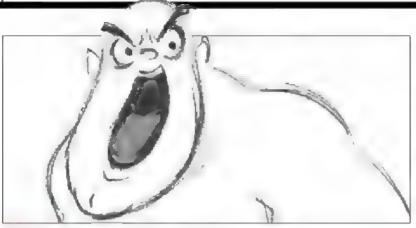
Keep your drawings loose
Work fast and efficiently' keep your drawings loose and
fluid so you don't get bogged down in detail. This will enable you
to move through your scene quickly without losing momentum
However, ensure volumes and anatomy stay consistent! I love the
feeling of the hand-drawn line. Some may prefer a crisp edge, but
this isn't the time for it. You can clean up your drawing afterwards.



Flip your images
When working in traditional animation you would flip back and forth between sheets of paper to see if the movement was correct. Working digitally, you can achieve this same effect (and more) with the Onion Skin tool. The tool enables you to see each drawing or frame overlapping the previous and next ones.

Make sure you continually use it to maintain consistency.

Workshops



Remember the fundamentals

While animating your scene refer to the 12 Fundamentals of Animation I mentioned in the introduction. Using exaggeration, and squash and stretch, in your poses will enhance the feeling of emotion, Likewise, incorporating anticipation and overlapping action into your drawings will give your scene a sense of life. Using these in combination will give your scene a sense that it's grounded in reality



Animating dialogue

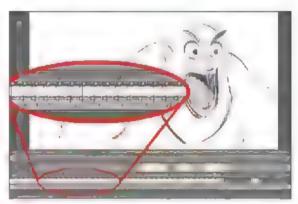
When animating a dialogue scene, don't overdo it. Creating a mouth shape for every syllable is a common mistake that makes animation feel unnatural. Focus on the key sounds, major vowels and hard consonants. And create mouth poses a few frames before the sound. If you study speech in slow motion you'll see our mouth starts forming shapes of words before we hear them.





Make use of arcs

One approach that will take your animation to another level is the use of arcs. In the natural world things tend to move in arcs. Balls travel in an arc to the ground. Butterflies tend to float in a series of overlapping arcs. Playing with the concept of arcs through space (X, Y and Z axes) will give your scene a much more dynamic feel



Animate on 2s

The eye perceives individual frames as continuous motion and a standard theatrical film has a frame-rate of 24 frames per second. Life-like animation is animated on '2s' we hold each image for two frames. In most cases 12 unique drawings for each second of your scene is enough. However, for faster action for example, you may need more drawings to achieve smoothness.





Add 'in betweens'

Similar to breakdowns, 'in betweens' is an animation term that refers to the images or frames that go in between the breakdown poses/frames. These are all the rest of the drawings that flesh out your scene and give it a life-like feel. Continue to create these in betweens (typically on 2s) until your scene is polished and believable



Explore new techniques

Lven after nearly 30 years of animating I'm still enthralled with the magic of it. Seeing your images come to life is a special feeling. I'm still experimenting and discovering new techniques, and I would encourage you to do the same: experiment with tempos, pacing, stories and character attitudes. The more you do it, the better you'll get. Have fun!



STARTING OUT STARTING OUT IN KRITA DESKTOP

Take a tour of Krita, create a new file and learn how to use preset tools as **Katarzyna Oleska** explains the basics of the free program

rita Desktop is a free, opensource, fully featured painting program available to all, which you can download at www.krita.org.

On the website you'll also find information on how to participate in developing the program and learn how to donate money to support those who do it full time.

in my opinion, Krita is a very useful painting tool, comparable with commercial programs available on the market. It may seem a little confusing and overwhelming at first glance because it boasts a wide variety of control tools, brush presets and colour adjustments. But after some time, once you become used to the interface, it becomes very clear tho cast to woo, with





Greating a new file
you can choose a predefined
template or create your own (and saveit for the future). To do this you'll need
to assign width and height dimensions
to your future canvas (in pixels,
centimetres, millimetres and so on)
and also choose its resolution in PPf.
As well as that, you have the option to
choose Color Model (for example, RGB

or CMYK), Color Profile, Canvas Color

and Opacity.

Default workspace
Krita's default workspace consists
of two toolbars along the top, (Main and
File/Brush settings), the Canvas in the
middle, Dockers on both sides and the
Status Bar at the bottom. Everything
except for the main toolbar can be either
hidden or visible. Personally, I find it
more useful to keep the File/Brushes
toolbar, Tools, Layers Brush Presets and

Advance Color Selector always visible





Predefined brushes

Frita provides many useful standard brushes that differ
depending on particular settings. Every brush can be used in an Erase
mode. To toggle between the Brush and Eraser modes press E while
using the Brush tool. Another useful shortcut is Ctrl/Cmd for colour
picking, and Shift+press and drag left or right to change the size.

CUSTOMISE YOUR KRITA WORKSPACE

You may intially feel overwhelmed with hit has beels. You may think some will ne be useful, that they's just get in the way I hankfully first's creators thought of the Indi made it possesses the customise and save worksences, manage keyweard shertourling customise asivanced tooks. You can tur hockers on and off as well as drag them to the slace you desire, here are some ways



A. Color theme:

Chick the arrow to expend and gein acces

B. Visible Toolbars and Dockers

Chick the arrows in expend and choose which Toolbars (File>Brushes & Stuff) and which Deckers you want to be visible hinden from the Yeu can also turn Docker on and ert by right-citcking the name of one of the withing Dockers.

C. Configure shortcuts

uncking this gaint access to a window.
Where you can easily change and assign not
inportants to took and actions

D. Configure Krita

AT more asvenced users, here's where you can consider color management, bisplays Player-only settings, Grids and so on

end hide Status Bar

Abect to show or side Status sur located it the very bottom, and/or all the Docker.

F. Toggling through

Clicking this icon gains access to a window where you gar select one or the predefined workspaces or severiselect the one is you created, you can create as many as you maded and appropriate between them.

Photoshop PAINT SOFT AND LOOSE STROKES

Tyson Murphy shares his easy-to-follow approach for painting a rugged male character, giving him a stylised and painterly appearance



hroughout my process I always ask myself "Is it interesting?"
We should constantly be asking ourselves that question, at every stage of the artwork

In my workshop I'll talk about the design phase of my process and how to create interesting shapes and character

I'll focus on the face and some general costume design, before starting to paint. After the drawing is complete, I'll talk a

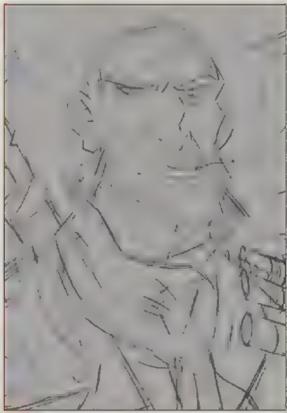
little about how I approach colour, and

how I try to keep things simple. After blocking out my base colours, I'll tackle the lighting and rendering.

I'll be using a few different Photoshop layer modes, including Multiply and Color Dodge, to block in the lighting. Remember to keep looking at your piece and asking yourself, "Is it interesting?" If some part of it isn't grabbing your attention, then try something else. If you're not enjoying it, then it's untikely someone else will enjoy it.

To achieve my painterly style, I like to get the painting to a point where I can forget about layers and blend modes, and just paint with my Bristle brush and a Smudge brush

I think about the light source, bounce light and ambient light while I detail and paint the whole piece. Don't be afraid of brushstrokes or add messy colours in some areas. It'll all add to the style of the piece and set your art apart. Okay, let's see how I get on with my rugged warrior.



Lay down the line art
This is the most important part of the process. Your idea, character, pose and story need to be encapsulated in your line drawing. Be loose and quick, keeping energy in your lines. Make sure your base is strong. It's pretty rough, but I'll be painting over almost everything anyway. Don't get too attached – be ready to change anything, to make it more interesting.



Block out flat colour

I set the layer mode to Multiply, make a new layer underneath the line work and start brushing in flat colours. Even at this stage, I want to make the image interesting. I keep my colour scheme limited everything is a warm, earth tone. Even the green is a very desaturated yellow-green, creating a more realistic and visually pleasing feel.





Workshops





Creating colour variation

I brush in slight colour variations to break up the flat colour: more red in the nose, ears and cheeks, some yellow in the forehead, slightly saturated greens in the jacket; and reds in the scarf. The purpose is to be very subtle. I don't want to change the overall colour – I just want slight variation, to give the character an appealing feel.



Blocking in the shadows
I set a new layer to Multiply and think about a light source
- the sun is lighting my character from the front and top. I use a
warm grey and paint in cast shadows and surfaces that are
pointing away from the light source. It's hard to get this right first
time; I erase and try out different shadows until it feels right





Darken the scene
Using a big Soft brush, I darken the piece overall slightly
Many times throughout a painting, I'll notice that things are
looking too dark or too bright, or that other adjustments need to
be made. Try and get in the habit of noticing when your painting
has a problem, and react accordingly



Occlusion painting
Using a Soft brush on a Multiply layer, I brush in some ambient occlusion. Occlusion is when light can't reach into tight spaces, making it much darker inside them – such as in the ears, nostrils, mouth, neck and folds on the jacket. I like to exaggerate occlusion and have it very clear and present in my paintings. I love its solid, clay-like feel.





Remove the character
Using the Lasso tool, I select the character and anything attached to him in the foreground. I'm not super careful, because I'm going to clean up and change as I go. This is an important step: you don't want to be painting around your character every time you need to change the background. Doing this makes it much easier to change things.



Smudge my edges
Now that my character is separated from the background,
I switch to my Smudge tool to start cleaning up. Everything I've
done so far is about creating a base. I'll be painting over the
whole thing now. There'll be plenty of work in cleaning it up and
the Smudge tool helps a lot, smoothing out messy areas,
softening round edges and so on.



In depth Loose strokes



Build up the lighting Using my Bristle brush, I like to think in layers of light After brushing in some light, I'll increase the value just a little bit more and brush that in Then I'll increase it a little bit more, and brush it in I do this all the way up to the highlights.



Painting corrections I try to be reactive in my painting process and make changes as I need to. This might include using an Overlay layer to brush more colour under the eyes, or darkening shadows to make his cheeks more saturated. I also slightly change the design over time (it's a good thing that I'm not too attached to my line work!), using tools such as Liquify



Continue rendering the character Every brush stroke I put down, I imagine where the light source is and how it's illuminating my character. I love it when my work feels three-dimensional, so I try to be as accurate as possible. I also think about materials how does skin look compared to cloth, or metal compared to leather? Making materials read correctly is very important

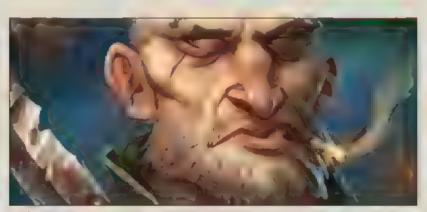


Balance the detailing process Detailing can be dangerous, because it's so fun! I enjoy putting a high level of detail into paintings. You can be quick and loose with details; just paint them more as suggestions of detail, instead of spending too much time on them. Little scratches, bumps and so on are great for introducing an extra dimension of visual interest in an image





Background and secondary lights I want the illusion of depth of field, so I use a blur filter to make everything out of focus at the back. The cool background colour is shining on his shadow side, creating an interesting rim light, and I have bounce light from various pieces of his costume All these secondary light sources should be subtle and not overpower the main light source



Putting in the final touches A large amount of time is spent painting and smudging, painting and smudging. There's no trick - it's just time and patience, and being willing to look at your piece honestly and make changes. Towards the end I always do a few final touches: a Levels adjustment to create more contrast, a noise layer and some last tiny highlights. And then I call the painting finished. I hope you've enjoyed reading about my process!





Maya & Photoshop CONSTRUCT A VAST SCI-FI CITY

Concept artist Aurélien Fournier paints a futuristic urban environment using 3D modelling and 2D painting techniques

y initial idea was to depict a gigantic city so high, you can't see the top from the ground. One of the most important methods of bringing grand design ideas to life is to borrow elements from the real world. Doing so helps to make the design and environment feel more natural to the eye, and gives the

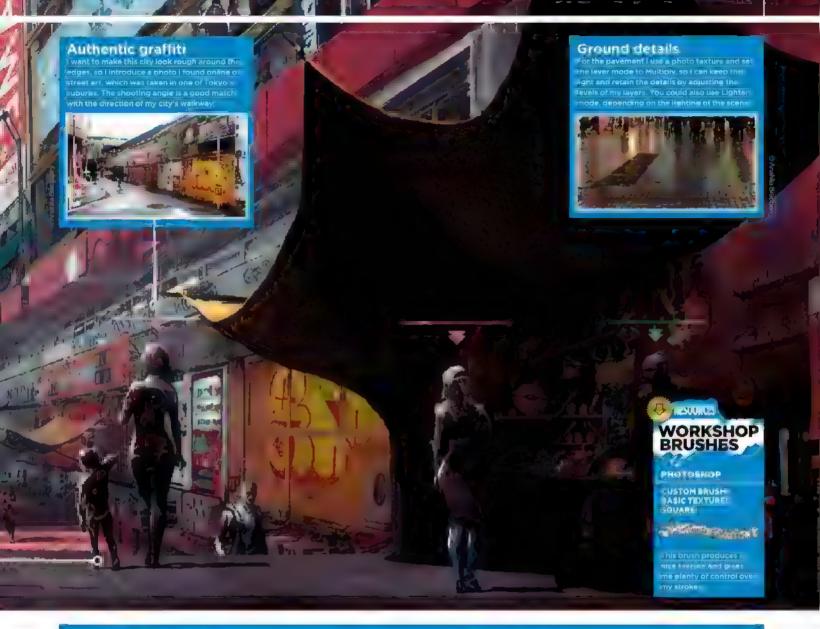
viewer something familiar to relate to. And that's just what I did here

I wanted to give this city a Tokyo-like feel, but with a dominant cylindrical shape. The challenge was to create an effective composition that could show the city, but also convey the story of what people do here and how they live. This approach is explored in one of my

favourite art books that explains composition Framed Ink Drawing and Composition for Visual Storytellers by Marcos Mateu-Mestre.

Something that helps the composition is its depth, which I achieved by adding repeated elements. This enhances the sense of immersion of the towering walls, and gives the image a nice visual flow

Construct a sci-fi city



A FUTURISTIC CITY WITH A DIFFERENCE



Blocking shapes in 3D



Painting on top of the 3D Plow I paint all of the details and add photo-textures and references, but I try to keep them as



Jughting and finishing
Silme to set the mood of the piece. Adding





Jeremy Vickery reveals how animators make use of colour keys to help them establish the lighting and mood of a scene

he most important element in a good animated film will always be the story, and everything else should work to support that story Lighting and colour are often overlooked but very potent tools for helping enhance the emotion of the story and to help draw the viewer's eye to the most important parts of the image Done well, lighting is felt rather than noticed. Done poorly and the scenes can feel flat, and make the film confusing.

The beauty of filmmaking is a delicate balance of great acting, precise editing, an emotionally moving story that people

can relate to, and of course illustrative visuals that help stir the emotions of the audience

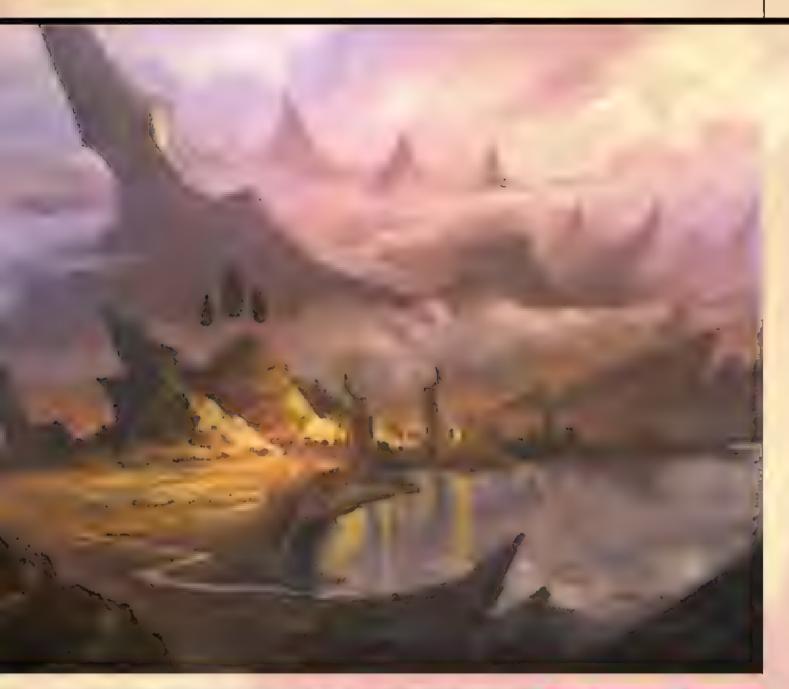
In this workshop I'm going to cover the idea of painting colour keys and how I approach thinking about colour and mood. I'll use the same composition for each of the paintings, but explore vastly different lighting setups that could convey very different moods.

Many new artists aren't aware of the process of creating colour keys, but in a studio environment they're a vital part of the process. The lighting team at the studio (if it's 3D animation) relies heavily

upon colour keys that are defined by the art department and the director of photography In essence, colour keys are loose sketches that define colour and light for a select set of shots in a film. The focus is far less on shape and details, and more on light and mood.

There's also a concept of a colour script, which is more of a broad plan for the colour in a film, usually done earlier in production before final shots are defined Colour keys are more shot specific, similar to what I'll be showing in this workshop with a predetermined image So let's make something beautiful

In depth Colour keys





Create a line sketch

I always start with a loose line sketch on its own layer, to
help block in the locations of key items in the composition. If
working on an animated film this might be defined from an
unlit production frame, but I still usually draw a simple line
sketch over the render so I can have it for easier painting.



Resist local colour thinking

The most common mistake I see with new artists is to only think about local colour (trees are brown, leaves are green, grass is green, sky is blue, rock is grey, water is blue) and then only paint lighter and darker variations of those local colours to mimic light. Don't get trapped! Light is a powerful tool, so try to throw out your assumptions about local colour and only think about light.

Workshops





Reference and research
To create a believable world we need to understand the world around us. I spend time looking for photos and art for colour ideas and inspiration. If I pick well, I can take the colours from images and the ideas of shapes and forms from another to create something new. Here, I take light and colour inspiration from Albert Bierstadt's Rocky Mountain Landscape



Find the fill light
I think about each light source independently, and the easiest one to start with is the fill light. If you're outdoors that will be the blue of the sky; a soft light source with soft shadows. So I fill the frame with a solid colour that's the colour I want my fill light to be. I then use darker and lighter versions of this colour to paint in soft shadows.



Take atmospheric perspective into account

A powerful tool in composition is atmosphere. The farther an object is from the camera, the more air and water particles obscure the light. This provides a way to relate depth in an image, as I paint in more haze the further back the image goes.





Find the key light
In most lighting setups there's a key light (the brightest
light source in the scene) and a fill light (less strong, but fills the
overall image) In this painting I decide to make the sunlight
(my key) only hit one part of the mountain instead of
everywhere. It adds visual interest and draws the viewer's eye to
one particular part of the image



Fore-, mid- and background
With less atmosphere near the camera, the darkest parts of
the image will always be the most black nearest camera. I spend
some time working out a few more details and making the
foreground a bit darker, to help make it stand out against the
lighter background. Clever layering should make it easy on the
eye to take in the image

In depth Colour keys







This transaction is a second s

Reflections and removing line sketch
I try hiding the line art layer so I can have a pure colour image. Real objects have no line art around them. I zoom back from my image and squint to see if the composition is working and if the light seems believable. I add some reflections to the lake



Introduce leaves for an extra layer of colour

1 love the orange summer leaf colour in the reference image, so I try adding that into my composition, too

The striking red seems to complement the generally warm palette nicely



Local colour picking
I spend some time tightening up key shapes. One tip to remember is to stick to the colours that are already present in the loose sketch. I use the Mac's Option key to quickly switch to the Color Picker tool, enabling me to quickly select local colours that I've already defined, and then can paint with smaller brushes to tighten up shapes.



Tightening details
I continue to tighten and refine the image and explore how the clouds might layer in the peaks. When I say tighten, I mean zooming in and painting cleaner edges and finding the final shapes and details. I only use the colours that I've already determined

Workshops





Shrink the character
After looking at the image I realise that the painting might feel more epic if the foreground character was smaller to make the cliff and tree feel bigger. So I change the little ninja guy I also tighten a lot of the lines and add some rim lights of sun peaking on the far peaks. I then introduce a lot more detail to the tree leaves and foreground hill.



Add bloom
I create a layer and set it to Linear Dodge (Add) mode I then make a large Soft brush with the Flow setting set very low As I paint it brightens the image and adds saturation where I want it. I can use it to add warm glow and bloom around the sunlight's brightest area in the clouds and a bit more cool atmosphere, too. It's also a nice way to achieve subtle colour variations













Make six variations of the scene

The nice part about staying loose while painting and not worrying so much about clean lines is that the painting can go very fast. I decide to paint six more versions of this same scene, and some of these take as little as 10 minutes. If you watch the video you can see my process.



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Photoshop CREATE A FIGURE FOR ANIMATION

David Adhinarya Lojaya gives you some simple guidelines to help you develop a character from initial sketch to a design ready to be animated



utstanding, compelling characters are one of the most important aspects of an animated film. An eye-catching character - ideally several - is a must-have in every production.

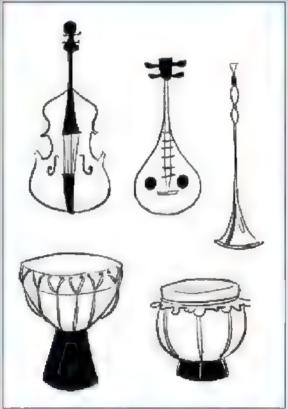
Imagine watching a modern-day animation film with a boring main character. Would your time spent in the cinema be enjoyable? No, and more than likely the film wouldn't do well at the box office - and making animated films

is an expensive business! That's why character design is a key part in the preproduction process of any animated film.

But the great thing about animation, as opposed to a live-action film, is that you have more freedom when designing characters. There are a lot of techniques you can use to make your animated character appear more interesting. You can make the character stand out by their silhouette, or by their unique style, or just simply because of their cute appearance

In this workshop. I'll share my process for character design and development with you. The workshop is divided into several simple steps, and my task is to create an original character: a male jazz musician from the 1940s.

I've decided he will have a charming, flirtatious and gentlemanly personality. Basically, he's the regular main character from a vintage musical, But how can I make this character stand out from the crowd? Read on to find out





Understand the client's needs

You don't usually work alone you need to understand what the art direct or client wants. Talk to them and make sure you have the same idea in mind. Once you connect with the concept, then you can start researching. Try not to limit your research to your own subject - you can always brainstorm and come up with totally different ideas and directions



Sketching from basic shapes

I come up with something related to jazz and decide to analyse the basic shapes of some musical instruments. I pick a violin, a lute, drums and a trumpet, then I convert them into their basic shapes. This will help me to develop the core idea of what my character will be

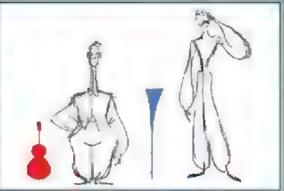


Figure for animation



Workshops





Time to exaggerate!

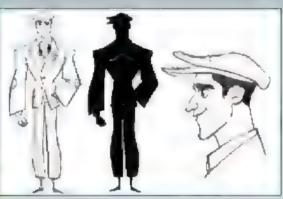
Now here's the fun part. With those basic shapes, I try to imagine them as if they're a character. I add some eyes, and even whole faces to them. Then I try imagining the lower part of the instrument as the character's body, too. Of course, I can always change their perspective





Simplify your character imple, it's not about textures or accessories here, more about lines and silhouettea, I decrease my character's silhouette until it looks simple, but it's important to add your own drawing style, too. Next, I come up with five characters and then I pick the one who looks the most charming. Now I can play with the face and colours.





An effective design approach
Sometimes a design doesn't need a reason to look good
But good design with a meaning is beautiful! It's time to evaluate
the character, his design and functions. Ask yourself everything.
Why is he wearing a jacket? Why is the bow tie united? Why is
his jacket blue? Always come up with logical answers – your
client may ask you the same questions.



Give life to your character

Now I'm about to add a little life to my musical friend. I
draw some expressions on him, according to what I think he
might look like in the film. He's a romantic fool, so I draw some
funny faces. Exaggeration is one of the fundamental elements in
animated film, so don't forget to use it





Produce dynamic poses

Drawing gestures of your character helps to understand their personality. This chap's a jazz musician, so I'm drawing him with a guitar and other instruments. He s also a romantic, and a bit of a flirt. So to get this message across to my audience I need to exaggerate his body gestures and facial expressions



Apply flat colours

After playing with gestures, I put some flat colours on the character flat colours help me to get a clearer idea of how he might look in the film. I experiment with a lot of different blues for his clothes, but because he's from the 1940s, I pick the one that has more of a vintage feel to it

In depth Figure for animation



Choose poses to render
Now it's time to fully render my man. I usually pick a
standing pose, because it tends to result in a more dynamic
drawing. I also pick this full-length pose because it shows off a
lot of my character's body and clothing, while I feel that his
gesture shows off his personality.



A solid foundation
I paint in black and white at first, laying a foundation My approach is something like a 3D render but with a 2D feeling.
I'm working in one layer here, but you can use more, I prefer to combine them into one layer because it's easier for my next step.



Apply colour to my character

After I'm done with black and white, I add colours on top.

I create a new layer and lock it to the black and white layer (press Alt and move your cursor towards the middle of both layers until the cursor changes to the lock icon). I change the layer mode to Multiply and add bright colours, because the Multiply layer will dull down the colours.



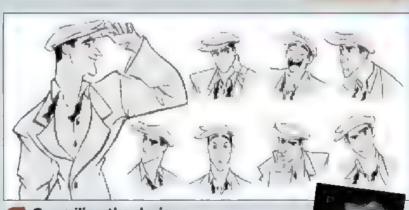
Finishing details and texture

After this step I usually merge all the Multiply layers and the black and white layer into a single layer to work on Don't forget to always back up your layers, though. On the single layer, I begin to paint again, adding some textures and details with a custom oil brush.





Paint more poses
Producing more paintings of a character will help a client understand my design choices. So I paint some more poses, trying to do different painting styles each time. Since he's from the 1940s, I depict him as if he's starring in a film noir



Compiling the designs
When finishing up, I like to compile everything into a presentable portfolio. I bring them together and pick the best from the sketches and paintings. The simplest ones are usually better but it depends on the subject matter, too. I clean up the sketches and redraw some of the messy ones. Now my charming musician is ready to hit the silver screen!



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90 NX500 compact camera

With 28 million pixels and a great focusing system, this versatile Samsung camera manages to capture the sharp detail artists need.

SOFTWARE

93 Pixelmator

If Adobe's big hitter is beyond your budget, this alternative to Photoshop is a lot cheaper and very capable.

93 MyPaint

This free, open-source software is worth a look if you're happy to use it alongside other art programs.



TRAINING

95 Tyrannosaurs: Behind The Art

Master illustrator James Gurney educates and delights with an in-depth look at how he created two paintings for Scientific American.

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RATINGS EXPLAINED & & & & Magnificent & & & & Good & & & Ordinary & & Poor & Aurocious





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ameraphones and pocketsized compact cameras
are great in some
situations, but when you
want to capture lots of fine detail and
a wide tonal range in your photo
references you're better off with
a camera with a bigger sensor.

The NX500 is a great choice for artists, because it's fairly small yet has the same-sized sensor as found in many SLRs, it can also accept

nterchangeable lenses and with 28.2 million effective pixels, it's capable of recording a huge amount of detail. What's more it can shoot continuously at up to nine frames per second for 40 uPEGs or five RAW files, when images are saved on a JHS-1 SD card.

There's also a wide sensitivity range and visual noise is controlled well so you're able to shoot in a wide range of ighting conditions. The autofocus system does a great job with moving



in the default settings images have attractive, vibrant colours.



Thanks to its class-leading 28Mp sensor the NX500 captures lots of detail

or stationary subjects in good light. It gets a bit slower when light levels drop, but it is still usable.

A though the NX500 doesn't have a viewfinder it's got a supero three-inch 1.036.000-dot Super AMOLED screen that is touch-sensitive and mounted on a tilting bracket. This enables you to tip it up or down making it easier to see when you're shooting above or below head-height or shooting a selfie. The level of detail visible in the screen is very impressive - it makes you want to take photos because scenes look so good. The only downside is that it is hard to see an image in very bright light if you're looking from side-on.

There are quite a few buttons and dials on the cameral but it's pretty easy to get to grips with using it. The touch control is implemented brilliantly, so it won't be long before you're tapping away making settings changes or swiping through images.

in the default settings the NX500 generally produces natural, vibrant





66 The level of detail in the screen is very impressive – it makes you want to take photos because scenes look so good 55

colours. But very occasionally some subjects such as red flowers, can give the automatic white balance system problems and it's best to switch to an alternative setting such as Day ight

You can play with mage colour using the Picture Wizard settings. taking control of the saturation of the redigreen and blue channels as well as overall saturation, sharpness, contrast and hue Helpfully, you can record RAW files at the same time as uPEGs, so if you don't like what you've done with the Picture Wizard, you still have a file with a lithe colour data to play with.

In summary, the NX500 is a great camera that has just about everything you could want apart from a viewfinder It has plenty of features and control to offer experienced users as we as automatic options for artists looking for their first serious camera ...





AND FOR A LITTLE LESS...

Here are three more affordable alternatives to the NX500



Olympus OM-D E-M10

Web www oxympus com Price £499 comes supplied with 14-42mm k.t lens

t lacks the NX500's resolution. but this 16Mp camera has a viewfinder a touch-sensitive tilting screen, high image quality and many customisation options



Fujifilm X-A2

Web www full fm.com Price £379 comes supplied with 16-50mm kit lens

ts metal construction gives this 16Mp APS-C format camera a very high quality, robust feel and although this doesn't extend to the kit lens, it's still capable of capturing ots of sharp detail



Panasonic Lumix DMC-GM1

Web www.panason.c.com Price £327, comes supplied with 12-32mm kit lens

A really small camera with great mage quality Like all cameras here, Wi-F connectivity means you can share mages quickly via a smartphone

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Web www.mypaint.intlinux.com
RATING And Andrew

Linux artists aren't spolit for choice: neither Adobe nor Corel offer their software on the free operating system. Fortunately, GIMP has Photoshop-esque Image editing covered, but for a Painteresque experience you have to look at the brilliant Krita, or MyPaint.

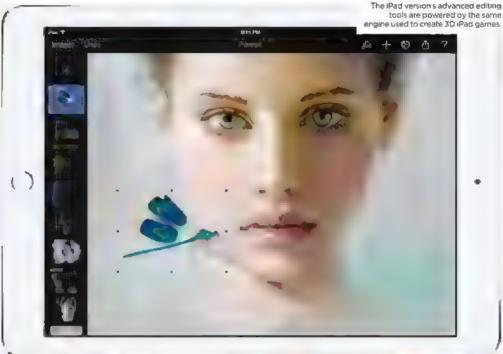
MyPaint comes packed with brushes from clean and defined ink to messy watercolours, a of which work beautifully with a stylus. Neat features include an infinite canvas much like Mischief's so you can make your creations as tall and wide - or as small and focused - as your imagination allows. It's not quite as polished as Krita, but you can still achieve similar end results.

If there's an elephant in the room it's the lack of select on tools so you have to go back-and-forth between MyPaint and GIMP if you want to clone or rearrange said elephant it's also pretty much Linux-only, the Windows version hasn't been updated for ages and is so basic it's best ignored. The Mac version is a buggy unofficial port with no pressure-sensitivity support.

This is a good package for Linux newbies to try their hand at digital painting before moving into the more advanced world of Krita



Artist Griatch uses MyPaint for sketching and colouring, and GIMP for the finishing touches



Pixelmator ·



PHOTOSHOPPED OUT If Adobe's big hitter is beyond your budget, this alternative is cheaper and just as good

Price £23 (Mac) £4 (Pad) Company Pixelmator Team Web www.pixelmator.com

f Imitation is the sincerest form of flattery then Photoshop creator Adobe must be positively

blushing. Boot up Pixelmator and it looks very familiar, with a slate-grey colour scheme, and floating tool menus, palettes and effects. Drill down through the menus and you'll see familiar commands such as Transform and Stroke. Regular users of Adobe's software will feel right at home here, and it even supports Photoshop's prevalent PSD file format for those looking to jump ship.

But Pixelmator has a distinct advantage over Photoshop: it's indiculously easy to use. The considered chunky and boid so you can work out exactly what the Eye Dropper or the Brush will do before you've clicked it. There are quick fixes available for red eyes and a repair tool for rapid removals while more complicated image additions such as vectors reflections and gradients are easily achieved by novices.

As with Photoshop, Pixelmator also has a dinky version of its software in an iPad version. It s wisely been built from the ground up to work with the iPad



The Pad version includes wonderful watercolour brushes, perfect for debbling in digital piern air

and the team has done a great job with proddable icons and pinch-to-zoom controls. It's not as fully featured as the Mac incarnation, but the real beauty here is the seamless hand off between the iPad and Mac apps, so you can quickly sketch something on a train and then polish it off at home.

Admittedly it does lack Photoshop's more professional features, such as CMYK colour space and adjustment layers - but we really wouldn't expect those on a piece of software which costs a mere £23 a l-in

It's also strictly Apple-only so Windows and Android users will have to stick to Adobe's creative products for now But for Mac users it's essential software, and makes the perfect first step on a long adventure into the world of digital art for many



FREE! 12 HOURS OF VIDEO TUTORIALS! LEARN ZBRUSH, UNITY & MORE



Inspiration Training

LVMOSADRI

Thumbnail and value studies lead to a colour study James can show to the art director



The video reveals the days of research and preparation that went into these pieces

After a plein-air study of a nearby tree, James adds edge lighting to the woods in his picture





An extensive catalogue of reference helps James to achieve more realistic results



Tyrannosaurs: Behind The Art

DINOSAUR KING Master illustrator James Gurney educates and delights with an in-depth look at now he created two paintings for Scient fic American magazine

Publisher James Gumey Price \$15 Format Download Web www.jamesgumey.com

ven though dinosaurs
have been extinct for 66
million years we're still
discovering new species.
Twenty types of tyrannosaur, all
cousins to the iconic T. rex, have
come to light in the past decade-anda-half, for example.

When the magazine Scientific American commissioned James Gurney to create a cover and interior illustration of these newcomers' he decided to film his process. The resulting production joins a small but high-quality series of videos James has built up over the past few years.

Tyrannosaurs is less a training video, more a fully fledged documentary – though there are plenty of techniques to glean. James covers themes that will be instantly familiar to devotees of his books and other videos. Chiefly, the challenge of taking an imagined scene, whether from ancient history or purely from your imagination, and convincing the viewer it could be real.





You'll see, for example, how James refers to modern an mals to deduce how long-ext not creatures might have looked. More dinosaurs than we'd previously thought had some feathers, so James makes a detailed comparison of fur and feathers in today's world to establish where they might have been and how they may have looked.

James has perfected the trick of packing in lots of information without ever making his presentation feel heavy. Given that his various videos cover broadly similar ground (this is his third about painting dinosaurs), anyone who's bought all his videos to date will inevitably find less new information here – a though it's frankly so enjoyable to watch that it's debatable to what extent this matters.

If you're less fam har with James's work, you'll gain invaluable insights into making colour and value studies, painting with oil- and water-based media, researching your scene and much more - and have fun doing it.

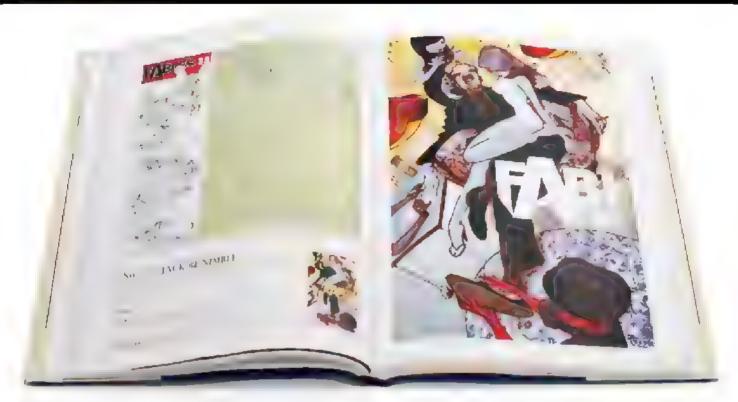
JAMES GURNEY

James specialises in painting realistic images of scenes that can't be photographed, from dinosaurs to ancient civilisations. He's also a plein air painter and sketcher, believing that making studies from observation fuels his imagination. James taught himself to draw by reading books about Norman Rockwell and Howard Pyle. He received a degree in anthropology at the University of California, but



chose a career in art. James has written the instruction books Imaginative Realism and Color and Light.

www.gurneyjourney.blogspot.com



Fables: Covers by James Jean

STORY TIME The unsung hero of the Fables success story takes his last bow with a bedazzling collection of fantasy art

Author James Jean Publisher Titan Books Price F25 Web www.titanbooks.com Available Now

his is not the first release collecting together the exquisite cover designs of Taiwan-born, US West Coast artist James Jean. But if the insistence is true – that the Fables series really has been drawn to an absolute conclusion after 13 years – it may well be the ultimate collection.

With small-screen adaptation potential neaded off by the likes of Grimm and Once Upon A Time, this may be it for Snow, Bigby Wolf and their brutal and sexy Fables kind. But then it wasn't truly unique to bring together figures from literature and mythology in a gritty, adult narrative - it just so happens Fables caught the concept from just the right angle, and found a vast, adoring following



James Jeans striking cover for Fables #75, War & Pieces.



Bound in muted greys though it is, this update is a deserving tribute to James' years of compelling artistry considering how up-front credit and praise for the hit series has always gone primarily to creator Bill Willingham and artists Lan Medina, Mark Buckingham, Steve Leiaioha and Craig Hamilton

Dames has fo lowed in their wake but in the process, honed their strips into brilliantly accomplished standa one art. The breadth of artistic style displayed throughout the book is impressive, from vibrant cartoon to mournful old master to dazzling mangal and aithough the lack of cover context for any but the most clued in Fability fability regrettable, the quality of his vision for each and every ssue makes this a worthy perusal, even if you're more of a Grimmifan

With each spread laid out by James nimself what commentary we do get to accompany each cover is worth its weight in faerie dust insuch as the artist's voluntary admission that he argely suggested wraparound covers to earn a bit more money or Willingham's direction for the first appearance of Flycatcher that he



James's cover art Fables #76, Around The Town He won six E sner Awards for his Fables covers.

should resemble "Alan Moore at his most visually maniacal

Nonetheless Willingham's attempts to wring any telling observations out of James in the afterword interview only speak volumes by their falure James insists hels, "Merely an artist. My physical body is divorced from my body of work." He concludes gnomically "The association between the two is uncomfortable for me."

By all means get hold of a copy, but don't expect to get it autographed by the gifted but shy cover artist

RATING COCOCO



The Art and Making Of Penny Dreadful

THE PENNY DROPS The greatest monsters of English literature walk the streets of London once again... or is it Dublin?

Author Sharon Gosling Publisher Titan Books Price £20 Web www.trtanbooks.com Available Now

hen Penny Dreadful first drifted on to our screens, reeking of cholera and carbolic soap, it seemed like another grimy fin de siècle drama; Ripper Street crossed with American Horror Story. However, the quality of the production, from conception to the last digital stroke of the brush, has seen it surpass any prejudices, and the horror is shifting up another gear in its second season.

Much of this is down to creator American writer and Glad ator and





Seeking an original take, artist Howard Swindell was tasked with concepting the vampire



Skyfall scribe John Logan, and the power invested in him by Sam Mendes. The Jush attention to detail demanded by both run all the way through this luxuriant Making Of which may be to some extent pieced together from press-kits, but fans of the show won't be disappointed, with the author's step-by-step investigation into each major aspect of production, enveloped in an gorgeous ylembossed cover

The content doesn't focus entirely on art and design. The exploration of the techniques used to turn modern. Dublin into Victor an London provide plenty for lovers of screen magic to sink their fangs into – and to celebrate the artistry of every costume, poster and spiash of Kensington gore feels like time well invested.

RATING COCOCO

Harry Potter: Magical Places From The Films

MUGGLES' GUIDE Just when you thought that every single book with the words 'Harry Potter' on it had been published...

Author Jody Revenson Publisher Fitan Books Price £25 Web www.titanbooks.com Available Now

inspired a whole raft of books exploring the translation of JK Rowling's prose into cinematic smashes, and even years after the entire narrative wrapped, Titan has more to offer us - this being the new follow-up to its recent Creatures of Potter release.

he long decade of Harry Potter film production

Those who will buy any package of pages with the Harry Potter name on will need no opinion on the quality of this new exploration of the series





Art by Andrew Williamson for a scene that was never filmed.



locations either way but noncomplet sts would not be wasting their money either Admittedly, the one most goose-pimple-inducing reproduction in the entire book is JK Rowling's own original biro sketch of the Hogwarts grounds, followed as gospel by the designers from that day forward However, with nearly 20 hours of screen magic to analyse, there's very little dead space in the 200 pages Spoilers, of course abound as the stand-out locations from all eight films are detailed, from exquisitely painted concept to digital magic. The only essthan-magical note is the odd inclusion of an envelope containing a sketch of Diagon Alley and extra pamphiets where a glossy Hogwarts map would have been the perfect final touch.

RATING ALL



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Inc. 1 FOR DIGITAL ARTISTS FX

$\langle \frac{\gamma}{2} \rangle$ illustrator

HOW TO CREATE

Socar Myles shares her inking technique as she depicts sparrows in flight **Page 106**

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Belinda Jane Morris

MEB www.belindaillustrates.com

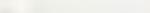
| Delindaillustrates@gmail.com
| Watercolours, gouache and ink



Belinda is busy building on a career at a children's book filustrator. Taking inspiration from Pre-Raphaelites like

JW Waterhouse and the Golden Age Illustrators such as Arthur Rackham, Bellinda starts her drawlings with "a ridiculous amount of research and concept sketches." She then creates her dreamy fantasy paintings by layering watercotours over fixatives, "since watercotour can be a tricky medium it can take a number of tayers to build it up," she says, "Sometimes I'll transfer the drawing

"Sometimes I'll transfer the drawing on to another piece of watercolour paper or I'll start doing washes on the original drawing after having scanned it and sprayed it lightly with fixative."



MOONLIGHT CONVERSATIONS
Watercolour and gousche, 10x15in
"What if dragons were real? I Imagined an Edwardian culture when the English were fascinated with Orientalism and tea was popular Chinese Dragons would be both the mascots and guardians of teas production and consumption. I also imagined that the Tea Dragons would be a lady's best friend, keeping the tea warm once poured, guarding a lady's secrets from gossipers, transferring messages to lovers and providing companionship."

THE RESCUE

Watercolour ink and gouache, 12x17in "This is my take on the moment of rescue where The Little Mermaid rescues her prince. Whether she's bringing him to the surface or dragging him under is up to your own interpretation!"



Traditional art





Kelly McKernan

4 8 www.kellymckernan.com ET AL kellycavanah@gmail.com MS SIA Watercolour



Kelly has been working as a full-time fine artist and freelance illustrator since 2012. The Tennessee artist regularly shows her original

watercolour paintings with galleries. takes private commissions, and has recently been taking advantage of Nashville's music scene by creating album artwork for local musicians

"My work continues to evolve and grow," she says, "but some underlying themes I like to explore in my personal work are femininity, self-awareness, and symbiotic relationships with nature."

AUGURY

Watercolour 12x16in

"This piece is my depiction of a banshee, created for a fantasticalbeasts themed show at Arch Enemy Arts. It's quite a bit darker than my usual work and I loved stepping outside of my comfort zone for it '



HARDINGER Watercolour 6x20 n

"This piece was a massive challenge, mainly in size and detail. The idea came from an initial sketch of the pose, which reminded me of a harpy. The entire piece took about 50 hours, and my favourite detail is the crack in the egg."



Watercolour 11-Watercolour 11x14in

"This piece is the result of a private commission where the patron chose a word to inspire the piece. I wanted to try an unconventional colour scheme to contrast the delicacy of the figure with the subject matter



watercolour, acrylic and mica powder 14x20in

"This piece was created in an effort to combine watercolour and acrylic with mica powders. I enjoyed working on a landscape piece since much of my other work adopt a portrait orientation.

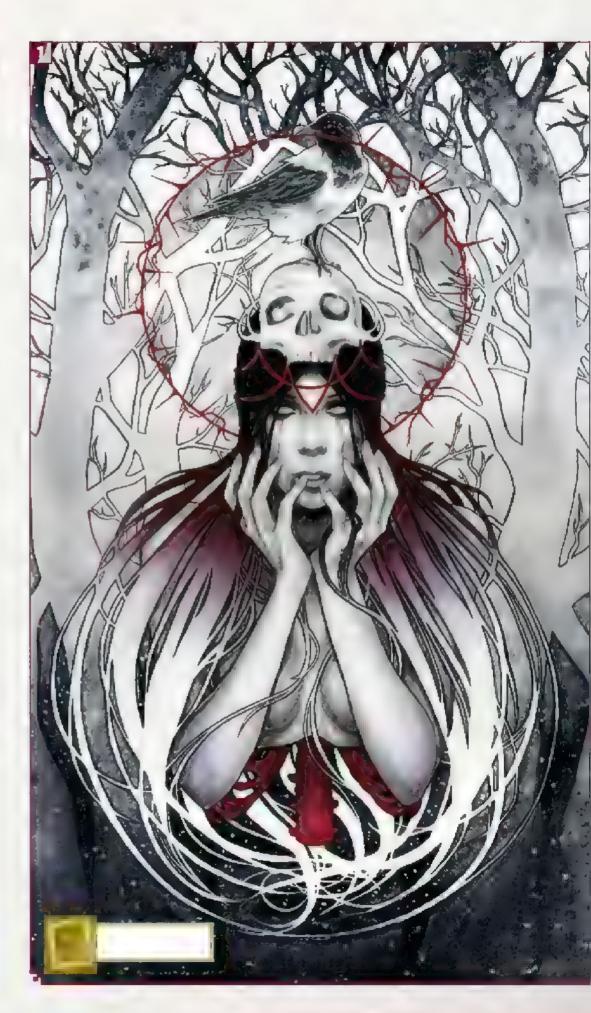
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Traditional art









JOY ART CLUB

WINNIE DAV ES brings nappiness to Hong Kong, sharing her studio in a part of the world where living room, let along an art space, comes at a premium

stablished in 2006, Winnie
Davies began Hong Kongbased meetup Joy Art Club
after discovering a lack of
affordable spaces for artists to
create. "Property prices are too expensive,
so few artists can afford to have a studio,"
she says. She owned a studio space and
made the decision to open it up, so other
artists could enjoy using it.

Winnie has a large range of attendees to her open classes "Some regular attendees are amateur artists who have to work during the day, some are just beginners who want to learn how to draw or paint," she says. "Some people are designers or artists who can't afford their own studio, so I provide my studio for them to use and practise their skills. Most people hear about it by word of mouth."

Winnie runs regular workshops and tuntion from her studio, ranging from oil painting lessons to Chinese painting and life drawing. Every Saturday she arranges both female and male nudes to study from, and teaches people of all nationalities the ancient art of Chinese calligraphy. Oil painting proves popular with the younger crowd and draws in students as young as four years old. Private art lessons can also be arranged with her; "I have found that many people in Hong Kong want to learn about art, and learn how to draw and paint."

As well as this, Winnie is keen to promote art in Hong Kong, and opens her



Joy Art Club provides of fferent art lessons and workshops for people to learn and enjoy art

space to the public annually "The idea of Open Studio is to nurture art in Hong Kong and teach the public about the importance of art."

With an ever-growing following, Winnie remains flexible to people's needs. "Most people are too busy working long hours, so I can't expect them to come every week. I hope more people will attend regularly. That's why it's the Joy Art Club, because it provides joy and fun for people to enjoy art!"



Winnie's studio is open every
Saturday as the Joy Art Club,
but she's always willing to
accommodate art lovers like

herself. Check out her website for more information, www.jovartclub.com



Joy Art Club







O painting, life drawing Chinese painting Chinicall graphy and sculpt (lessons are provided rein the Joy Art Club.

Besides using her studi her own art creation i v art space is open to the every Saturday

SHARLD

Winnie shares her expertise to help nurture art in Hong Kong



Winnie's painting was made from a observational sketch of a female nude



Bianka learned how to write her name in Chinese calligraphy thanks to Winnie's guidance and enthusiasm.



This sculpture was made in clay first from abservation of a sumo wrestler Then Winnie cast it in bronze



Winnie uses life-drawing sketches for the basis of her paintings.





CREATE MOTION EFFECTS IN INK

SOCAR MYLES demonstrates an inking technique that favours value over line, to create beautiful lighting and motion effects

y illustration career began with a portfolio filled with digital painting. There's no end to what can be done with a computer. I enjoyed it at first after all, learning something new is always a blast. But after a couple of years, I realised I'd never quite got used to looking at the screen, while drawing on a plastic tablet in my lap.

Worse still, my poor colour perception was getting in the way. People kept describing my work as "monochromatic." It was supposed to be bright and cheerful I wasn't getting the idea across. So, rather than despairing, I decided to embrace the monochrome entirely. I cleared out my portfolio and returned to something that had served me well in the past: a pen

Pen and ink has always been my favourite medium not only is it conveniently cheap, but I like everything about it, from the way it gives me precise control over every dot and whorl, to the

MATERIALS

PAPER

■ Canson MI-Teintes
paper in Pearl Grey
A roll of tracing paper

PEN

■ Koh-i-noor pen holder, with Speedball Hunt Artist Pen 100 nlbs

INK

Speedball Super Black India Ink

OTH

■ Photoshop (for the value study)

feel of the nib as it scratches the tooth of the paper

When I draw, I try to present the world the way I perceive it, rather than the way it really is. I don't want to show people what was there in front of the I want to force them to see what I saw, get the feelings I got, maybe think some of the same thoughts. I usually forget to wear my specs, so the world I see is a bit blurry, a bit dreamy, and filled with details my brain has inserted, to make up for what I can't quite make out

I like to add things that aren't there when I draw from life or from memory these things stand in for the thoughts that crossed my mind, while I admired the scene in front of me. It sounds arrogant, but I want everyone to understand the whole experience, from my perspective, what was there, and what I thought of it.

Every morning, just after sunrise, I sit on the steps just outside my building and watch the neighbourhood wake up. I get



most of my ideas from doing this. I see weird-looking people, I draw them I see a bird I can't identify; I draw that, and put it on Facebook, and hope someone identifies it for me. I stare blankly into space, seeing nothing, mind wandering, I draw that, as well



Socar lives in Canada, and time to Amo Unines that can be found in the great Canadian outdoors, like birds, flowers,

lost trinkets, roots and trees, garbage and pedestrians, www.garblimey.com



Motion effects in ink







The initial idea

Birds move too fast to make out much detail, know they have wings feathers and beaks but see homb elittle typhoons of Nathers and bird dandruff hurting about the sky. This strikes me as hilanous and beautiful in equal meanure μ ght prixe i indruff equals fairy dust Maybe



Combining sketches

ike to sketch on tracing paper Be - se its translucent can combine elements from several sketches nto one or move them around to experiment with composition. Tracing paper is a -- one of the cheapest papers, so it's okay to waste some.





Creating a digital value study

This single fligital value individelps meire rember where the focal points are in: Which shall with a digit out I particularly want to make sure lecho the shapes *** * r * feet in the branches of the trees, and use curves of foliage to reafe an are for the eye to follow



Taking care with the edges

want these birds to look like they're flying. To this end, I If draw the birds and the scene behind them at the same time, using the flots and lines the water off transitions between the two Paying close attention to edges also helps prevent unsightly halps of brack or white around object





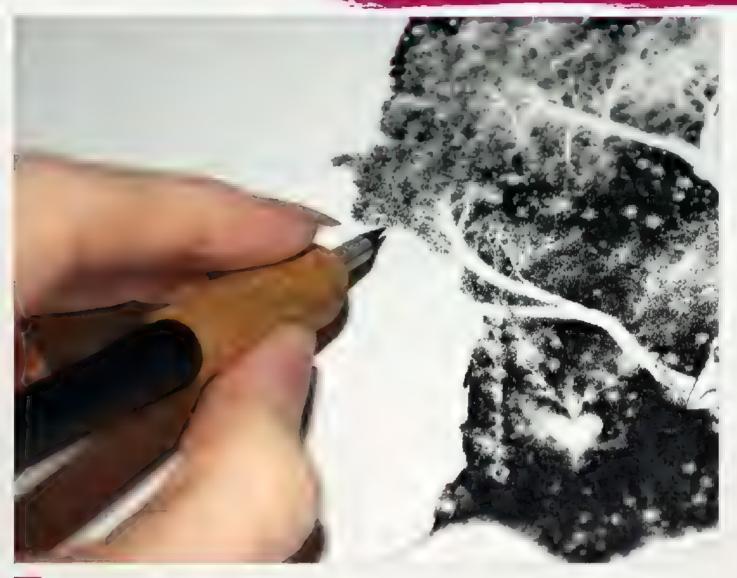
Where one bird's wing crosses another's body use cast shape, a to separate the two I draw the soft faint texture of the rear bird's body where the shadow falls steads, firawing an outline to preserve the illusion of movement. Out has are better for moments frozen in time ke in photograpios



Introducing texture

draw tiny overlaid to lies and semicircles to create soft value changes to all increst in fant clumps of leaves To achieve the scratchy texture of tree bank. Wipe most of the ink off my nib, let it dry a the and then sold in the tack, ink on to the paper For scraggly feathers, little wavy nes do the trick

Motion effects in ink



Enhance the lighting in the image of create a dream-like atmosphere cleft the stanight reflect more brightly than 5 the distribution of the control of the stanight reflect more brightly than 5 the distribution of the control of the



Composition tricks
In the grasping branches, Lecho the shapes of the birds claws is set the air sof the principle are not strings to earlier birds at a large thousand and the confusion are store confusion.



Directing the eye

On the left, the trailing boughs frame the face of the arcest bir land black the energy of the perchand then back into the portine. At the pilituring the their cisine in eden are distributed for the schedule of the policy of this title is exparate elements in certain.

ARTIST INSIGHT

COVER IT UP
Always cover the areas
of the drawing you're
not currently working
on. This cuts down on
ink spatter damage,
and keeps your skin oils
off the page. Use tape
to hold the cover paper
in place.





ARTIST INSIGHT

You can always add more ink, but you can't take any away. When you want a subtle texture, like the one I've used on the birds' wings, start light and build up slowly



Putting in the details

want the gree to note a this or the life in the amenda we when the life and we have the special who pend the nesting but shade the spaces between them instead of tracing over them.



Tackling the border

stoarshin, at 11 healow which are the performance of tropy duties a convertise according to the area of the area o



Having a bit of fun with the painting

The pomer sulfolf liefal by is man purpose sito is wateral band of about 75 perceiling or arriving the tile matrix outdoor a frame Nobody, will look in a lisself soly lucan put a littling? ere in put a secret message in mine.



Motion effects in ink



Creating focus

Although the buriers at in take it needs whe little focal points to keep it in lenking it is a control of the filthe middle of the happen are interesting it in the matching synthetic in the control of the matching synthetic in the control of the

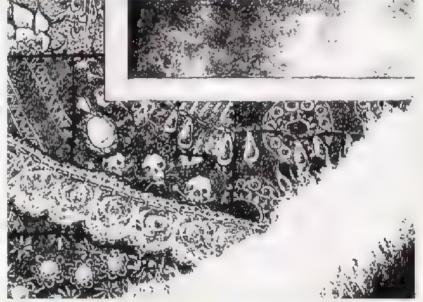






Managing contrast

To exempting export test in the end the property of the contraction of





Any mistakes?

standing reck from my drawing poerdiand pok for mistakes in miletizers. Did it is son for the objection and better next time However or in the next time However or in the next time However or in the next time seems. The protocological transfer and the Deople to be able to see see.



ARTIST INSIGHT

IMAGINE IT:

You don't have to draw every feather, every leaf, every strand of hair draw a few, and the brain fills in the rest. Which few should you draw? The ones that frame or define important shapes.





UNDERSTANDING SKELETONS

In part two of the series on drawing animals, BRYNN METHENEY shows how getting a skeleton's general shape and gesture correct will help with the proportions

e warmed up last issue with our general to specific animal drawing lesson. Now we can move into really understanding the structures and systems underneath an animal's skin.

Skeletons are the structures that help keep us and all other animals together Vertebrate anatomy is centred on the spine. From this structure stems our scapula, our pelyis, our arms and our legs. The more we draw skeletons of other

vertebrate animals, the more we realise how similar we are and how, really, it's just the proportions that are exaggerated between species.

Using a harder lead at first helps keep initial skeleton gestures light. This is important. We want to only map out our basic shapes and posture. I'm constantly comparing sizes and shapes. Sometimes skulls are almost as large as scapula, Femurs can be as long as rib cages.

As we begin to build our skeleton, we use heavier pencil leads. HB will help us



solidify the general line quality and shapes and the B pencil will finalise details. Keep those pencils sharp and dull, variety is good here

Drawing the skeleton from the ground up like this can help you quickly flesh it out to a point where it will be useful



keep snapes imple here scapula can be snagested

as teardrop shapes and belvises as U-shapes

Brynn specialises in creature design, fantasy illustration and visual development for film, games and publishing, She lives

and works in Oakland, California.

The bion, skeleton feature, very large thoracci vertebrae that arch over the shoulder blades it's important to take these features into consideration early in your drawing



THE RESERVE OF THE PARTY OF THE

Wire frame
Star no with the 21 per 1 1.

month at to diswish the keys of concidence in keys and fine with focused on something in the will fame of the skeleton. I start with the self, work down the spire and quickly radicate the legs.

PENCILS AS TOOLS
By holding your thumb
against the pencil at a
certain point, you can
measure the length
of a bone.

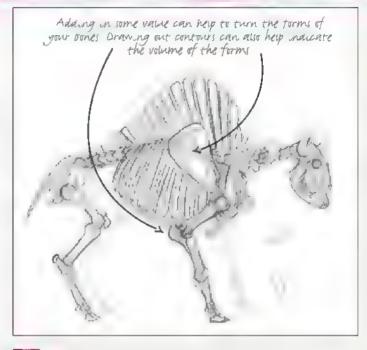
Landmarks and shapes

Figure 4 is frame in an interpretable and restrict and mark because the acceptance of the acceptance of the power of the p



Understand skeletons

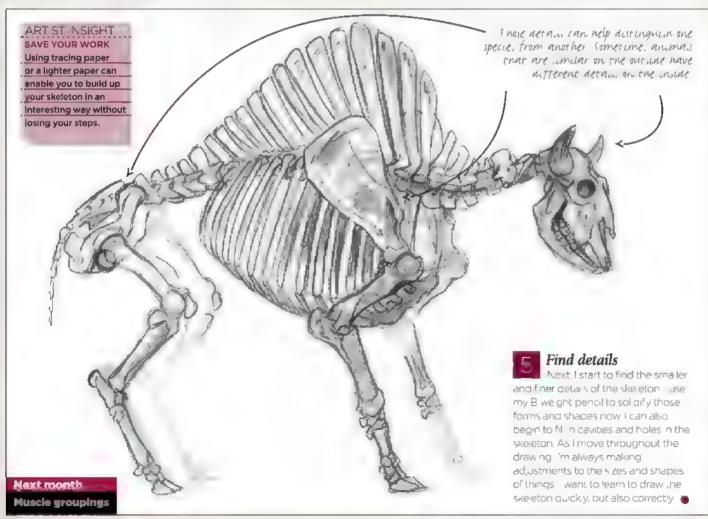
A circle is a good indicator of oints invisible une, that align the knees with each other called axe., are important for your skeleton and help keep it in perspective and proportion.



Specify a creature's bones

Now that the skeleton's shape is there, with an HB pencil find the actual shapes of the bones using the wire frame and indicators as a guide. Think about the weight keeping your line heavier on the underside of the bone can help indicate a light source.

Find the important details
I start to find the smaller finer details I use my B weight pend
to solidify those forms and shapes. can also begin to fill in cavities and
holes in the skeleton. As I move throughout the drawing i'm always
making adjustments to the sizes and shapes of things.



FANTASY illustrator

First Impressions

The notable illustrator reveals why satisfaction is a consolation prize



Where did you grow up, and when did you realise you had a talent for art? I was born in New York and raised in Los

Angeles. I drew a lot as a kid, but dropped it all in high school and didn't find it again until I was in college. I really didn't know I had a talent, besides compliments from peers in grade school. My parents encouraged it, but never forced it on me. I guess I'm grateful for that, because I found my passion for art in my own way.

How did your upbringing influence your drawing style?

I don't know if my upbringing had any influence. But I do know my uncle told my parents not to force art education on me and to let it develop naturally.

Have you had any formal art education?

I have a BA in communication, but I didn't go to art school. I didn't find my passion for art again until I was in college. At that point I planned to use my creativity and get into advertising. I took one drawing class and I was hooked again, but at that time I still didn't know about animation as a career. I have no formal art training and, although I know it would have helped me get further sooner, I'm grateful for the path I took because it made my craft what it is today. I don't suggest my path to anyone because it's not for the faint-hearted and I was almost manic in how much I practised on my own from the few classes I took.

What has been the highlight of your career so far? Any low points?
There is no one highlight. I'm just grateful to continue to grow even after being well established. Plus the fact I earn a living doing what I love. Ninety per cent of the work force hates their job – I'm one of the 10 per cent. I'm fortunate that any times I might consider



•• I was almost manic in how much I practised on my own, from the few classes I took •

Next month Lindsey Look

David thinks his sculpting has

greatly helped his animal skills over the years.

RACOON

to be low points aren't really that low, they're just part of my journey. I'm adaptive and flexible to the changes that come with the industry, otherwise I might have hit some lows when no work was around for my skill set at that time. I do so much to earn a living outside of animation, in licensing, self-publishing art books, apparel lines and being part of start-up companies.

What was your first commercial character creation? And what was your most recent?

My first was for the animals in The Polar



Express. My most recent to air is the NeverBeast in the latest Tinker Bell film.

Have any of the characters you've created for animation ever hit the canvas fully formed?

There is no real satisfaction for a true artist – it's only temporary. Complete satisfaction is a consolation prize for a lesser artist. What might look perfect the night before will scream for revisions or start overs the next morning. However, there's a certain feeling or personality that's sometimes caught in the first sketch, the perfect sell of who that character is. For that, yes, it happens and the real difficulty is maintaining that feel and tone throughout the full realisation of the character.

Do you tend to give your characters a back story as you draw them?

Yes I do. As designers we're creating a life, not just a static image. The back story we provide will in turn drive the shape choices, gesture, expressions, attitudes, colour and complete realisation of the character. Form follows function, with function being the character's narrative. We design who they are, not what they are.

Have you always sculpted in tandem to your drawing and painting work, or is it a recent development?

I sculpted early on in my career and I believe it really helped develop my understanding of artistic fundamentals. I was sculpting before I got my first art job in animation, but it definitely made me a better artist. I plan to get back to it one day, but just for me, not for any production position.

What advice would you give to your younger self?

Don't ever take anything personally. Continue to do what you're doing. And, you have to really want it.

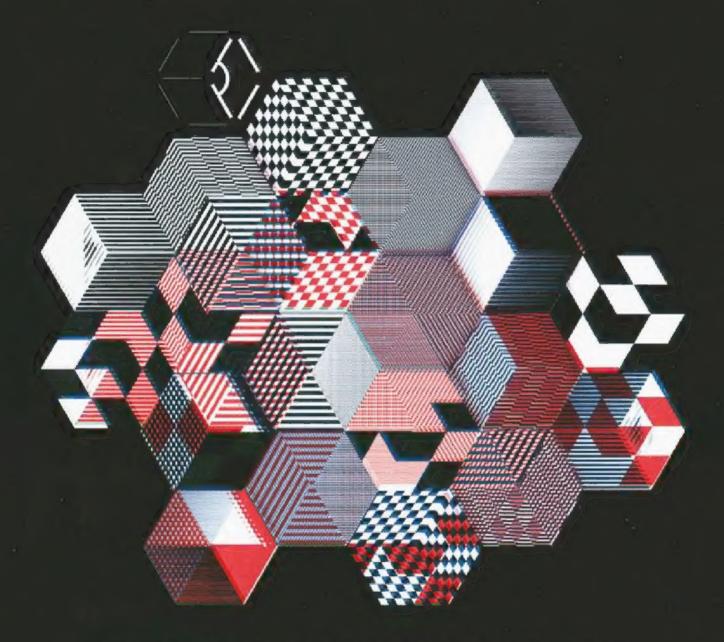
How would you sum up your work, in under 10 words?

Aiming to evoke emotion and a connection with my audience.

David Colman is an illustrator and art director who's worked for Disney, Paramount, Sony and more, and has self-published numerous books including The Art of Animal Character Design, www.davidsdoodles.com.



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